Advanced Research Project Approved By U G C

Reassessment of Rasa Theory

रसालोचनम्

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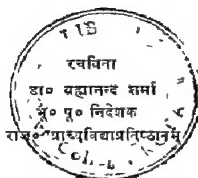
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भू० पू० निदेशक

राज० प्राच्यविद्याप्रतिष्ठानम्

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Published works
of
Dr. B. N. Sharma

1 Sanskrit Sahitya men Sadrsya moolaka Alankaron Ka Vikasa Ph d thesis

2 Vastvalankaradarsanam (Sanskrit)

3 Abhinavarasamimansa (Sanskrit)

4 A critical study of Indian Poetics

5 Kavyasatyaloka (Sanskrit)

6 Tattvasatakam (Sanskrit)

Preface

In the present age much useful work has been done by scholars like Dr S K De, Dr V Raghavan etc in the field of Sanskrit Poetics Most of this work is of a descriptive, comparative and explanatory nature with analysis interspersed here and there Inspite of this, there can be no denying the fact that little new has been added to the rich treasure of Sanskrit Poetics with the result that scholars are often apt to remark that Sanskrit Poetics today stands where it was in the days of Panditaraja Jagannatha In the West and in the communist world, Poetics is making big strides in the present era In the circumstances it would have been in the fitness of things for us to carry forward the rich heritage of Sanskrit Poetics and to bring it at par with the modern trends prevailing in the world Dr Rewaprasad Dwivedi has certainly introduced some new ideas in his work entitled *Kavyalankarakarika* and thus has added something to the richness of Sanskrit Poetics I too, have made an humble attempt in my works entitled काव्यालङ्कारदर्शनम् प्रतिनवरसमीमांसा and काव्यसत्यालोक to add something to Sanskrit Poetics Still much needs to be done

The present work, *Rasalocanam*, is the result of the findings of my Advanced Research Project entitled 'Reassessment of Rasa Theory' approved by the U G C for a period of three years I am very much grateful to the U G C for the financial assistance rendered by it towards the above project during this period The findings are now being placed before the scholars on Poetics all over the world for their valuable comments so that the same may help me in my further work in the field of Sanskrit Poetics

The work is written in Sanskrit in original karikas with a Vritti thereon from my side

A translation in English is added for those who donot have access to Sanskrit language Dr Prabhakar Shastri, my student and Associate Professor of Sanskrit in the University of Rajasthan deserves my thanks for extending his help in respect of this translation My thanks, are due to Anuj Printers also which took keen interest in printing the work so nicely

Brahmanand Sharma

विषय सूची

प्रथम उद्योत
सत्यनिरूपणम्

द्वितीय उद्योत
रससमीक्षणम्

तृतीय उद्योत.
रसवैशिष्ट्यादिसमीक्षणम्

चतुर्थ उद्योत
शृंगारादिरससमीक्षणम्

पञ्चम उद्योत
रसगतदोषसमीक्षणम्

प्रथम उद्योत

सत्यनिरूपणम्

श्रमं तु प्रथमं वन्दे, श्रमिकञ्च ततः परम्।
श्रम. श्रमिकरूपेण, प्रतिष्ठा जगतो मता ॥ १ ॥

ध्वनिकारं नमस्कृत्य, ध्वन्यालोकप्रसारिणम्।
विद्याधरप्रसादेन, रसालोक करोम्यहम् ॥ २ ॥

न ममालौकिकी प्रज्ञा, वाचि न चास्ति पाटवम्।
आभासे मे न विश्वास, सत्यं हि शरणं मम ॥ ३ ॥

सत्यं प्रिय हि सर्वस्य, सौक्ष्म्येणास्य प्रकृष्टता।
शास्त्रे ज्ञानमिद प्रोक्तम्, काव्येऽनुभूतिरिष्यते ॥ ४ ॥

सत्य सर्वेषामभीष्टमिति काव्येऽप्यस्य स्थिति। काव्यगतमेतत्सत्य न हि भौतिकमपितु ज्ञानरूपम्। ज्ञानस्य चास्य न हि स्वतो ज्ञानरूपता अपितु विषयसम्बद्धस्य तस्य ज्ञानरूपतेत्यस्मिन् ज्ञाने पदार्थाना ज्ञानविषयत्वेन स्थिति। ज्ञानविषयत्वमापन्नेष्वेषु पदार्थेषु सूक्ष्मता प्रयातेषु प्रभावकारितायाः आविर्भाव। भौतिकपदार्थाना-मुदाहरणेनास्य समर्थनम्। भौतिकपदार्थास्त्रिविधा कठोररूपा, द्रवरूपा, वाष्परूपाश्च। कठोररूपाद् द्रवरूपस्य प्राप्तिर्द्रवरूपाच्च वाष्परूपस्य प्राप्ति। यथा—जल पूर्वं हिमरूपम्, ततो द्रवरूपम्, ततश्चोष्णतायोगेन वाष्पत्वाप्ति। एष भौतिकप्रक्रियादृष्ट्या सूक्ष्मताप्राप्ते प्रकार। अनेन प्रभावकारिताया अतिशय। ज्ञानविषयत्वमापन्नेषु पदार्थेषु या सूक्ष्मता सा ज्ञानप्रक्रियादृष्ट्या, परमेषाऽपि सूक्ष्मतेत्यत्रापि प्रभावकारिताया आविर्भाव। एषा प्रभावकारितैव काव्ये चमत्कार। स च चित्तगतो वेग। अनेन चमत्कारे तत्त्वद्वयम्-एकत सत्यगता सूक्ष्मता अपरतश्च चित्तगतो वेगस्तद्गता तीव्रताप्रतीतिर्वा। एषा तीव्रताप्रतीतिरनुभूतिरूपेति काव्ये सत्यानुभूतिरिति चेत्, शक्यम्।

विज्ञानादिष्वपि सत्यगताया सूक्ष्मताया स्थिति । परमेषा बुद्धिप्रयत्नेन जन्या । एष च बुद्धिप्रयत्नो विरुद्धशक्तिरूप (Opposite force) इति तत्र चमत्काराभाव । सत्योन्मुखतानन्तर विज्ञानादिषु बुद्धिप्रयत्ने शिथिलता गते यत्र मुहूर्त सत्यगताया सूक्ष्मताया प्रतीतिस्तत्र चमत्कारोऽपि सम्भाव्यते । काव्ये सत्यगताया सूक्ष्मताया सहृदयस्य समक्ष स्वत एवोपस्थितिरिति तत्र प्रयत्नस्यानपेक्षा । अत्र च कारण कविप्रतिभैव ।

किञ्च काव्ये विज्ञाने च सत्यानुभूत्योर्विषयदृष्ट्याऽपि भेद । काव्ये सत्यानुभूतिर्लोकसवादायत्तेति लोकसवादस्य तत्र विषयत्वेनोपस्थिति । विज्ञाने सत्यानुभूतिर्भौतिकतत्त्वान्वेषणायत्तेति भौतिकतत्त्वाना तत्र विषयत्वेनोपस्थिति ।

आध्यात्मिकानुभूतावपि सत्यानुभूते सद्भाव । परमत्र न हि लोकसवादस्य अपितु भौतिकेतरतत्त्वाना विषयत्वेनोपस्थिति । किञ्चात्र चेतनागताय स्वरूपोन्मुखताया प्राधान्यम् । काव्यगतसत्यानुभूतौ चेतनागता स्वरूपोन्मुखता यथाकथञ्चिद् विद्यमानाऽपि अप्रधानैव । अपरञ्चाप्रधानाऽप्येषा चेतनागता स्वरूपोन्मुखता लोकसवादरूपसत्यसूक्ष्मताया माध्यमेन जन्या आध्यात्मिकानुभूतौ पुनश्चेतनाया स्वरूपोन्मुखता तदेकोन्मुखताया एव परिणाम । किञ्च आध्यात्मिकी अनुभूति साधनायत्तेति तस्या स्थायित्वम् । न हि काव्यगताया सत्यानुभूतावेतत्सम्भाव्यते ।

अपरञ्च काव्यगतसत्यानुभूतौ मूर्तिमत्ताया अतिशय । आध्यात्मिकसत्यानुभूतौ मूर्तिमत्ताया अभावोऽनतिशयो वा । विज्ञानादिष्वपि सत्यानुभूतौ मूर्तिमत्ताया अभाव । काव्यगतसत्यानुभूतेर्मूर्तिमत्तातिशयस्यास्य हेतुर्यदत्र पात्रादियोग । अत एव काव्यस्य कविसृष्टिरिति व्यपदेश ।

सत्यानुभूतिरेषा यथार्थानुभूतिरपि वक्तु शक्यते । यथा—

ग्रीवाभङ्गाभिराम मुहुरनुपतति स्यन्दने बद्धदृष्टि,
पश्चार्धेन प्रविष्ट शरपतनभयाद् भूयसा पूर्वकायम् ।
दर्भैरर्धावलीढै श्रमविवृतमुखभ्रंशिभि कीर्णवर्त्मा,
पश्योदग्रप्लुतत्वाद्वियति बहुतर स्तोकमुर्व्या प्रयाति ॥

—अभिज्ञान—

अत्र धावतो भयभीतस्य मृगस्य सूक्ष्मधर्माणा वर्णनम् । अनेन कियद् यथार्थं सत्य वा एतद्वर्णनमित्यत्र यथार्थानुभूति सत्यानुभूतिर्वा ।

यथार्थतानुभूतिरेषा यथार्थताया यथार्थताबोधाच्च भिद्यते । यथा—
"गोरयत्य बलीवर्दस्तृणान्यत्ति मुखेन स ।"

अत्र यथार्थताया सत्ता निर्विवादा । परं वर्ण्यधर्माणां सूक्ष्मताभावेनात्र यथार्थतानुभूतेरभावः ।

'गोपुच्छं हस्तद्वयपरिमाणं, जटिलस्तदन्तभागश्च द्वादशाङ्गुलिपरिमाणः ।'

अत्र गोगतधर्मेषु यथार्थताया प्रतीतिर्बुद्धिप्रयत्नजन्येरयत्र यथार्थतानुभूतेरभावः ।

अनेनैतत्स्पष्टं यत्सत्यानुभूत्या तत्त्वद्वयमस्ति-सत्यं तद्गता सूक्ष्मता च । अत्र सत्यं प्रथमं निरूप्यते ।

लोको मूलं हि सत्यस्य, लोके सत्यं प्रतिष्ठितम्,
लोकाधारस्ततो रक्ष्यः, कविनाऽभिनिवेशिना ॥ ५ ॥
लोकसत्येऽनुरागश्चेत् काव्यस्य रसनीयता ।
तत्रैव तदभावे च, तस्य नीरसता मता ॥ ६ ॥

काव्यगतमेतत्सत्यं लोकसम्बद्धम् । एतच्चेत्थम्-काव्ये सत्यस्यास्य कविप्रतिभयोपस्थापनम् । कविप्रतिभायाश्च लोको विषय इति लोकादेव कविना अस्य सत्यस्य ग्रहणम् । लोकादस्य सत्यस्य ग्रहणे न हि कविनिष्ठोऽनुकरणात्मको व्यापारोऽस्माकं सम्मतः । अत्रायं हेतुर्यदनुकरणे वस्तुनस्तटस्थानुसरणम् । अत्र पुनः प्रतिभागम्यस्य लोकसत्यस्यात्मसात्करणम् । आत्मसात्कृतस्यैव चास्य प्रकाशनम् ।

अनेनैव हेतुना काव्यस्य कविसृष्टिरिति व्यपदेशो विधातृसृष्टिवैलक्षण्येन च तस्योत्कर्षः । परं वैलक्षण्यमेतन्न हि काव्यस्य लोकेन सह सम्बन्धाभावस्य प्रयोजकमपितु लोकाश्रितस्य नवनिर्माणमात्रस्य प्रयोजकमित्यपि स्पष्टम् । ननु कविः प्रजापतिः स्वयम्भूरिति पदभागिनस्तस्य प्रतिभाजन्यायाः सृष्टेर्मनोवाञ्छितत्वेन लोकेन सह सम्बन्धाभावसम्भावनेति चेदुच्यते-प्रतिभया लोकगतानां तत्सम्बद्धानामेव वा सूक्ष्मरूपाणामुद्भावनसम्भावना । प्रतिभागतं दृष्टिः सृष्टिरिति पक्षद्वयं भवति । तत्र दृष्टिपक्षेण लोकगतानां तदनुगतानां वा सूक्ष्मरूपाणां कवेः प्रत्यक्षीकरणं सृष्टिपक्षेण च तेषामभिव्यञ्जनमिति प्रतिभाजन्यस्य लोकगतत्वं तत्सम्बद्धत्वं वा स्पष्टमेव । ननु सृष्टिपक्षेणास्मिन्नभिव्यञ्जने रूपनिर्माणमप्यन्तर्भूतमिति चेत् तदपि न सिद्धान्तहानिः, यत एतन्निर्माणं लोकसम्बद्धमेव । एवं

सति कवे सृष्टिस्तस्य मनोवाञ्छितेति यदुच्यते तस्यायमेवाभिप्रायो यत्कविर्लोकान्मनोऽनुकूलस्योपादानस्य ग्रहणे स्वतन्त्र ।

"अपारे काव्यसंसारे कविरेव प्रजापतिः ।
"यथास्मै रोचते विश्वं तथेदं परिवर्तते ॥
शृंगारी चेत्कवि काव्ये जातं रसमयं जगत् ।
स एव वीतरागश्चेन्नीरसं सर्वमेव तत् ॥"

— ध्वन्यालोक

इत्यय श्लोकोऽनयैव रीत्या ग्राह्य । अथान्तिमस्य पंक्तिद्वयस्यायमेवार्थ प्रतीयते यद् यदि शृंगाररसस्य चित्रणे कवेरभिनिवेशस्तर्हि स तदनुकूलमेवोपादानं लोकाद् गृह्णातीति तस्य काव्यस्य सरसता । परं यदि स वीतरागस्तर्हि लोकगतेषु पदार्थेषु तस्याऽरुचिरिति लोकसम्बन्धरहितस्य तस्य काव्यस्य नीरसता । अत्र तृतीयपंक्तौ शृंगारीति पद सीमितार्थमिति अन्तिमस्य पंक्तिद्वयस्य निम्नाङ्कितं परिवर्तनं युक्तियुक्तम्—

लोकमत्ये रुची सत्यां जातं रसमयं जगत् ।
तत्रैव रुच्यभावे स नीरसं सर्वमेव तत् ॥

ननु 'नियतिकृतनियमरहिताम् ह्लादैकमयीमनन्यपरतन्त्राम्' इति मम्मटकृतायां कारिकायां कविसृष्टेरनन्यपरतन्त्रत्वेनोपादानमिति तस्या लोकाश्रयत्वानुपपत्तिरिति चेदुच्यते—'परमाण्वाद्युपादानकर्मादिसहकारिकारणपरतन्त्रा' इति अन्यपरतन्त्रत्वस्य वृत्तिगता व्याख्या । अत्र परमाण्वादीनां विधातु पार्थक्यम् । एतच्च पार्थक्यं न हि केवलं सृष्टिव्यापारात् प्रागपितु सृष्टिव्यापारकालेऽपि स्थितमित्यतीतकालिकं वर्तमानकालिकञ्चेति उभयकालिकमेतत्पार्थक्यं ज्ञेयम् । अन्यत्वेनात्रैवविधस्यैव पार्थक्यस्य ग्रहणम् । लोकस्य कवेर्यत्पार्थक्यं तत्केवलं कविव्यापारात् पूर्वकालिकं न तु कविव्यापारकालिकम् । यतः कविव्यापारकाले लोकगतरूपाणां कविना आत्मसात्करणमिति तेषां पार्थक्यस्य समाप्ति । अनेन न हि लोकस्यानया दृष्ट्या कवेरन्यत्वम् । अन्यत्वाभावेऽत्र लोक कवेरनन्य इत्येव ज्ञेयम् । एवं सति एतं लोकं या कविसृष्टिराश्रयते सा न हि अन्यपरतन्त्रा अपितु अनन्यपरतन्त्रैत्यायातम् । अनेन अनन्यपरतन्त्रत्वस्य न हि लोकाश्रयत्वेन कश्चन विरोध इति पर्यवसितम् ।

अपरञ्च न हि लोक परमाण्वादिवद् भौतिकेन रूपेण कविसृष्टेराश्रयोऽपितु ज्ञानविषयत्वरूपेण, अस्य च रूपस्यावतारणे कवि स्वतन्त्र इति न हि लोकाश्रयत्वस्य अनन्यपरतन्त्रत्वेन कश्चन विरोध ।

ननु विधातृसृष्टिर्नियतिकृतैर्नियमैर्युक्ता, कविसृष्टिश्च तै रहितेति मम्मट-स्याशय इति कथं कविसृष्टेर्लोकाश्रयत्वसम्भावना। अत्रोच्यते—'दैवं दिष्टं भागधेयं भाग्य'मित्येते नियतिशब्दस्य सामान्यत कोषगता अर्था । अनेन मम्मटकृतस्य कारिकाश-स्यायमर्थो यद् विधात्रा अदृष्टं दैवं वा अनुपेक्षमाणेनात्र पुरुषादिनिर्माणम्। एतच्च युक्तियुक्तमेव। परं कविना स्वसृष्टौ पात्रादीनां यदवतारणं तत्र न हि अदृष्टं हेतुरपितु लोकगतं तेषां स्वरूपम्। अनेन कविसृष्टेर्लोकाश्रयत्वमक्षतम्।

मम्मट काश्मीरवास्तव्य इति काश्मीरशैवदर्शनगत पारिभाषिकोऽप्यर्थो नियतिशब्दस्य सम्भाव्यते। स चेत्थम्—

नियतिर्योजनां धत्ते विशिष्टे कार्यमण्डले।
—तन्त्रालोक

यास्य स्वतन्त्रताख्या शक्ति सकोचशालिनी सैव।
कृत्याकृत्येष्ववशं नियतममुं नियमयन्त्यणुमियति॥
—तन्त्रालोक

अनेन कर्तृत्वनियामिका कार्यकारणभावशक्तिर्नियतिरिति फलितम्। कवौ अस्य नियामकतत्त्वस्याभाव इति न हि तस्य सृष्टेर्लोकाश्रयत्वसम्भावना। अत्रोच्यते—कवौ कर्तृत्वनियामकतत्त्वस्याभावेनैतदेवाभिप्रेतं यत्स्वप्रतिभाबलेन लोकगतानां रूपाणामव-तारणे स स्वतन्त्र इत्यस्य स्वातन्त्र्यस्य न हि काव्यगतलोकसम्बन्धेन कश्चन विरोध ।

ननु निरकुशाः कवय इति लोकनियमात्मनामकुशानामभावे न हि तत्कृतस्य काव्यस्य लोकसम्बन्धसम्भवनेति चेदुच्यते कवयो लोकनिष्ठा न तु शास्त्रनिष्ठा इति लोके तेषां स्वतोऽव्याहतञ्च प्रवृत्ति । अनेन च लोकगतानां नियमानां न हि तस्य कृते अकुशता अपितु स्पृहणीयतेति स्पष्टम्।

ननु काव्ये प्रस्तुतमप्रस्तुतञ्चेति विधानं द्विविधम्। तत्र प्रस्तुतस्य तु लोकव्यवहारेण सह सम्बन्ध सम्भवति। परमप्रस्तुतस्य कथमपि सम्बन्ध स्यात्। अत्रोच्यते—अप्रस्तुतस्य विधानं प्रस्तुतस्य सम्यक् प्रतिपादनार्थमिति न हि तस्य स्वतन्त्रतया स्थिति ।

किञ्च सहृदयान् प्रति सम्प्रेषितस्यैव काव्यस्य काव्यता। सहृदयाश्च लोकवर्तिन इति लोकसम्बन्धाभावे काव्यस्य तत्र सम्प्रेषणाभाव। अनेन च तस्य काव्यत्वहानि।

अपरञ्च कविर्लोकहृदयस्य परीक्षक इति भवतामपि सम्मतम् । काव्यस्य लोकसम्बन्धाभावे मतमेतद्व्याहतं स्यादिति काव्यगतस्य सत्यस्य लोकगतेन सत्येन सह सम्बन्धोऽपरिहार्य ।

लोके तत्त्वद्वयमस्ति—भूतद्रव्य (Matter) मनुष्यश्च (Man) इत्यनयो-र्लोकमत्येऽन्तर्भाव । मनुष्ये पुन प्राधान्येन तत्त्वत्रयम्—प्राणा हृदय बुद्धिश्च । अत्र बुद्धे प्रवृत्ति प्राधान्येन भूतद्रव्यं प्रति । अत्र भूतद्रव्य बुद्धेविषय इत्येषा प्रवृत्ति-विषयोन्मुखी । अस्या प्रवृत्तेर्लोके प्राधान्यमित्येषा जीवनस्य यथार्थ । एतद्भिन्ना प्रवृत्तिरात्मोन्मुखी । अस्या केवल कादाचित्कत्वमित्यस्या गौणता । इय जीवनस्य केवलमादर्श इति विज्ञेयम् ।

प्राणा हृदयञ्चेति यत्तत्त्वद्वय तज्जीवने कर्मणि प्रेरकमिति तदनुप्राणिताया बुद्धिप्रवृत्ते. कश्चन विशेष । अत्र प्राणानुप्राणिताया बुद्धिप्रवृत्तेर्यो विषय स प्राणगत सत्य हृदयानुप्राणितायाश्च बुद्धिप्रवृत्तेर्यो विषय स हृदयगत सत्यमुच्यते । इतो भिन्न यल्लोकवर्ति सत्य तत् प्रकृतिगत सत्यमुच्यते ।

प्रकृतिगत सत्यम्—प्रकृतौ वस्तुतस्तेषा सर्वेषा जडपदार्थानामन्तर्भावो येषाम-स्मानमित स्थिति । अनेन प्रकारेणात्र न हि केवल वनलतादीनामपितु वाष्पयान-यन्त्रालयवायुयानादीनामप्यन्तर्भाव । अत्रैतद्वक्तु शक्यते यद्वाष्पयानादीनि मानव निर्मितत्वेन विकृतिरूपाणीति प्रकृतेस्तेषा बहिर्भाव । परमेतदयुक्तम्, यत उपवनादीन्यपि मानवनिर्मितानि तथापि तेषा प्रकृतावन्तर्भाव । किञ्च सांख्यदर्शनदृष्ट्या अस्मद्दर्शनगता एषा अखिला प्रकृतिर्विकृतिरूपा । तात्त्विकी प्रकृतिस्त्वव्यक्तरूपा । तस्या एव प्रकृते प्रकृतिरिय विकार ।

"मूलप्रकृतिरविकृतिर्महदाद्या प्रकृतिविकृतय सप्त ।
षोडशकस्तु विकारो न प्रकृतिर्न विकृति पुरुष ॥"

—सांख्यकारिका

अत प्रकृतिविकृत्यायत्तो भेदोऽकिञ्चित्कर ।

अत्र केचनैतद्वक्तु शक्नुवन्ति यदुपवनादिभिरस्माकमाम्नाय प्रगाढ' । न हि स वाष्पयानादिभि सह सम्भवति परमेतदयुक्तम् । यत सम्बन्धस्य प्रगाढता न हि सम्बन्धस्य प्राचीनतामाश्रयते अपितु साहचर्यातिशयम् । वाष्पयानयन्त्रालयादिभिश्च

सह वर्तमानयुगे स माहचर्यातिशय इति तत्र सम्बन्धस्य प्रगाढता। प्राकृतिकेनानेन वर्णनेन सह पशुगणादीनां यद्वर्णनं सहायरूपेण तदपि प्रकृताद्वेदान्तर्भूतम्। अनेन प्राकृतिकेन सत्येन सहास्माकं सम्बन्धः।

प्राणगतं सत्यम् —

प्राणा मूलं हि लोकस्य, प्राणाश्चैतेऽर्थमास्थिताः।
अर्थोन्मुखानि भूतानि, तेनार्थस्य परा स्थितिः ॥7॥
अर्थस्यास्य श्रमो मूलम्, युक्ताऽस्यातः श्रमे स्थितिः।
चित्रं जगति वैषम्यम्, यदश्रमेऽस्य संस्थितिः ॥8॥
कुतोऽस्याध्यात्मभावत्वमाभासस्य स्फुटा स्थितिः।
आभासमेनमाश्रित्य धनिकैर्धनसंग्रहः ॥9॥

प्राणानां धारणाय अन्नजलादीन्यपेक्ष्यन्ते। अत प्राणा बुभुक्षापिपासादिकमनुभवन्ति। तथैव प्राणानामन्नजलादीनि प्रति प्रवृत्तिः। अनया रीत्या एतान्यर्थसंज्ञकानि। यद्यपि व्यापकदृष्ट्या ज्ञानविषयभूतत्वात् सर्वेषामेव पदार्थानामर्थेऽन्तर्भावः, परमत्रास्माभिः प्राणधारणायापेक्षितानामेव पदार्थानां कृते अर्थपदस्य व्यवहारः। किञ्च प्राणधारणायापेक्षितस्यार्थस्य येन प्राप्तिः स्यात्तस्य कृते अर्थपदस्य व्यवहार इति मुद्रादिकस्याप्यत्रान्तर्भावः। एतमर्थं प्रति प्राणानां प्रवृत्तिरिति निर्विवादम्। एषा च प्रवृत्तिः सकृद् विधीयमाना न हि विरामं भजते अपितु अर्थसंचयं प्रति तस्याः प्रसारो भवति। आदायनेनार्थेन प्राणानां तृप्तिः, परमतिशयमापन्नेनानेन अहङ्कारेण सह सम्बन्धस्थापनम्। न चास्याहङ्कारस्य कथमपि शम इति तत्सम्बद्धस्यार्थातिशयस्य तद्गताया प्रवृत्तेश्चापि न कापि इयत्ता।

समाजेऽर्थसम्बन्धि एतत्सत्यमार्थिकं सत्यमुच्यते। अर्थोऽयं श्रमजन्यः। श्रमस्य च स्थितिः श्रमिकः इत्यर्थस्यापि स्थितिस्तत्रैव युक्तियुक्ता। परं श्रमजन्यस्यार्थस्य तस्यापि विपुलभागस्य स्थितिर्धनिके। सा च तत्र अर्थाधत्तेति धनिकस्य धनं न तु तद्गतः श्रमस्तस्याः हेतुः। अनेन श्रमिकस्य श्रमानुरूपादर्थाद् वञ्चितत्वं धनिकस्य चाधिकार्थप्राप्तिकारित्वम्। इदमेव धनिकैः श्रमिकाणां शोषणम्। अत्र धनिकाः शोषकाः श्रमिकाश्च शोषिताः। अनेनैव समाजे वैषम्यं सङ्घर्षश्च। एष एव वर्गसङ्घर्ष इति विज्ञेयम्। प्राणप्रेरणाजन्येऽस्मिन् सङ्घर्षे प्राणानुगतस्य हृदयस्यापि योगः। हृदयञ्च भावभूमिरित्यस्मिन् सङ्घर्षे भावयोगस्याप्युपस्थितिः। अनेन सत्येन सहास्माकं प्रगाढः सम्बन्धः, अस्य च सत्यस्य समाजे प्राधान्यम्।

हृदयगत सत्यम्—हृदयतत्त्वेन समाजे सम्बन्धाना स्थापना। एते सम्बन्धा प्राधान्येन त्रिविधा—रक्ततत्त्वाश्रिता, साहचर्यतत्त्वाश्रिता मान्यतासाम्याश्रिताश्च। एभि सम्बन्धै समाजे परिवारादिसंज्ञकाना विभिन्नाना समुदायानामुत्पत्ति। एषु समुदायेषु देशरूपस्य समुदायस्य धर्मरूपस्य च समुदायस्य व्यापकतादृष्ट्या महत्त्वम्। देशरूपे समुदाये मान्यतादीना साम्येन सह स्थानविशेषेण योगस्यापि हेतुत्वेन स्थिति। अनेन देशेन सह य सम्बन्ध स राष्ट्रियतापदवाच्य। इय राष्ट्रियताऽपि जीवनस्य यथार्थ, परमस्य प्रभावकारिता अर्थतत्त्वयथार्थस्य प्रभावकारितया न्यूनतरैव। धर्मतत्त्वे यथार्थस्य आदर्शस्य चेत्युभयोर्योग। अस्यापि प्रभावकारिता राष्ट्रियतावद् विशेषा। परिवारादिसंज्ञकानामुपर्युक्ताना तत्त्वानामर्थतत्त्वतुलनायामल्पबलीयस्त्वमेव। अत्र चाय हेतुर्यत् प्रथम तु प्राणप्रेरणाजन्यत्वेन अर्थतत्त्वस्य प्राधान्यम्। अपरञ्च सम्बन्ध-तत्त्वाश्रितेषु परिवारादिषु समुदायेषु न हि सम्बन्धस्थायित्वस्य निर्वाह। विभिन्नेषु समुदायेषु परस्पर समुदायानामभ्यन्तरे च क्रियाप्रतिक्रियाभ्यासजन्यस्य वैषम्यस्य चाविर्भाव।

अर्थतत्त्वस्य प्राधान्येन प्रवृत्तौ समाजे धर्मतत्त्वस्य या स्थिति सा आवरण-रूपैव। अस्मिन्नावरणे धर्मस्यावरणरूपतया स्थिति। अत्र चाय हेतुर्यदत्र प्रवृत्ति-दृष्ट्या आर्थिकसत्यस्यैव स्थिति। अतो धर्मस्य तत्रार्थपोषकतया सद्भावो न तु तत्त्वत। एव सति धर्मोऽयं न हि धर्मोऽपितु धर्माभास। धर्मेऽपि वस्तुत तत्त्वद्वयम्—मूलतत्त्व तद्गतबाह्यरूपञ्च। यत्र मूलतत्त्वस्याभाव केवल बाह्यरूपस्यैव स्थितिस्तत्र धर्मस्य धर्माभास इति व्यपदेश। आर्थिकसत्ये शोषण धनाढ्यवर्गकृतमिति धर्माभासस्य स्थितिर्धनाढ्यवर्ग एव। स्थितिरिय द्विविधा—बोधपूर्वमबोधपूर्वञ्च। प्रथमावस्थाया धनाढ्यवर्ग आवरणस्याभिज्ञ इति तेनाभीष्टार्थसाधनाय आवरणस्य बोधपूर्वमवलम्बनम्। द्वितीयावस्थाया धनाढ्यवर्गेण आवरणस्य न हि आवरणरूपत्वेन ज्ञानम्, पर तत्त्वतत्त्वा-दावरणमेवेति विज्ञेयम्।

इतो भिन्ना धर्मस्य तात्त्विकी अपि स्थिति सम्भाव्यते पर समाजे तस्या विरलतैव।

अर्थतत्त्वस्य प्राधान्येन प्रवृत्तौ समाजे राष्ट्रियतातत्त्वस्य या स्थिति सापि धर्मवदावरणरूपैवेति विज्ञेयम्।

इतो भिन्ना राष्ट्रियताया तात्त्विकी अपि स्थिति सम्भाव्यते पर समाजे तस्या विरलतैव।

समाजे न हि केवल धर्मस्य राष्ट्रियतायाश्च धर्याविरणरूपत्वेन स्थितिरपितु ज्ञानस्यापि स्थितिस्तथैव सम्भाव्यते। अत्र ज्ञानस्यार्थोन्मुखतयैव स्थितिरित्यत्र ज्ञान न हि ज्ञानमपितु ज्ञानाभास। एष आभास एव आवृति। एव धर्माभासादिरूपं विद्यमानमावृतितत्त्वमप्यस्य समाजस्य कोऽपि यथार्थं। परमस्य यथार्थस्य तावत्पर्यन्तमेव स्थितिर्यावदस्य आवरणभगो न स्यात्। सति तु आवरणभगेऽस्याविरेणैव विलय।

समाजे हृदयतत्त्वस्य प्राणतत्त्वस्य च सयुक्त विवेचनम् —समाजगतेषु समुदायेषु तत्त्वान्तरं सह प्राणतत्त्वस्याप्युपस्थिति। तत्त्वमेतत्तत्त्वान्तरेभ्यो बलीयसित्यनेन तत्त्वान्तरजन्येषु समुदायेषु परिवर्तनम्। किञ्च तत्त्वान्तरजन्य समुदायगतं वैषम्य तत्त्वान्तर-ह्रासमुखेन एतत्तत्त्वपर्यवसायीति ज्ञेयम्। समाजे मनुष्यस्य कर्मानुष्ठानेन वैषम्यमेतद्यथा घटते यथा चैतदर्थतत्त्वस्य प्राधान्ये पर्यवस्यति तदित्यम्। समाजे प्रत्येक जनस्य निर्दिष्ट स्थानम्। स्थानमेतत्कर्मरूपम्। अनेन कर्मणा मनुष्यस्यार्थप्राप्तिरिति स्थानस्यार्थयोग। समाजगत कर्म नियमविशेषाश्रितम्, परं सम्बन्धानुरोधेनात्र सम्बन्धविशेषस्यापि प्रभाव। अनेन नियमविशेषस्योल्लघन तत्कृतस्य वैषम्यस्य चाविर्भाव। स्थानस्यार्थयोग इति तद्रक्षणाय मनुष्यस्य प्रयास। समाजे सम्बन्धाना प्रभावकारित्वेऽस्मिन् प्रयासक्रमे सम्बन्धाना समाश्रय। अनेन सम्बन्धस्थापने श्रमस्यापव्यय इति कर्मणो हानि। हानेरस्या अपह्नवाय कर्माभासस्यावलम्बनम्। आभास एष आवरणरूप। अनेनावरणेन न हि हानेरावृतत्वमपितु आभासस्य स्पष्टत प्रतीति। किञ्च सम्बन्धस्थापन-प्रयासे पाटवेन सम्बन्धाभासस्यावलम्बनमिति सम्बन्धतत्त्वस्यैव हानि। अस्मिन् सर्वस्मिन् क्रमे अर्थतत्त्वमक्षतमिति सम्बन्धतत्त्वस्य ह्रासमुखेन तस्यैवावशेष।

आध्यात्मिक सत्यम्—आध्यात्मिक सत्यमस्मिल्लोके व्यक्तिविशेषगत न तु समाजगतम्। व्यक्तयश्चाप्येता विरला विरलतराश्च। ननु ब्रह्म सत्य जगन्मिथ्येति चेदुच्यते ब्रह्मनिष्ठस्यैव जनस्य दृष्ट्या ब्रह्मणस्तथात्वम् न त्वितरेषा दृष्ट्या। ते तु लोकनिष्ठा एव। तेनैव च लोकस्य लोकत्वम्। किञ्च समाजेऽत्र आध्यात्मिकसत्यस्य स्थाने अध्यात्माभासस्यैव भूयोदर्शनम्। एतच्चेत्थम्-समाज खलु प्राधान्येनार्थनिष्ठ इति तद्गतो धनाढ्यवर्गोऽपि तथा। अनेन धनाढ्यवर्गेण श्रमिकवर्गस्य शोषणमेतदेव च तस्य लक्ष्यम्। लक्ष्यमेतदलक्षित स्यादिति तत्रावरणमपेक्ष्यते। आवरणञ्चार्थभिन्नेन अर्थ-विरोधिना वा तत्त्वेन भवितुमर्हति। अत्रार्थभिन्नानि तत्त्वानि सन्ति हृदयतत्त्वाश्रितानि धर्मराष्ट्रियतादीनि अर्थविरोधि च तत्त्वमस्ति आत्मतत्त्वम्। एषु तत्त्वेष्वर्थविरोधिनस्तत्त्वस्य सविशेष प्रभावकारितेति आत्मतत्त्वस्यैषा प्रभावकारिता विज्ञेया। अत्रापि तत्त्वद्वयम्—

मूलतत्त्वं तद्गत—बाह्यरूपञ्च । अत्र न हि मूलतत्त्वमर्थस्यावरणं भवितुमर्हतीति तद्गतबाह्यरूपेणैवार्थतत्त्वस्यावरणं विधीयते । इद बाह्यरूपमेवाध्यात्माभास ।

ननु समाजे भवतु नाम आध्यात्मिकसत्यस्य विरलत्वेन दर्शनम्, एतत्सत्योन्मुख्या प्रवृत्तेस्तु दर्शनमत्र भूयस्त्वेन विद्यत एवेति चेदुच्यते—अस्मिन् समाजे यावत्पर्यन्त यथार्थताजन्यस्य प्राथिकवैपरयस्य सद्भावस्तावत्पर्यन्त न हि आत्मतत्त्वप्रेरितेन आदर्शवादमात्रेण आध्यात्मिकप्रवृत्तेः स्थायित्वस्य प्रभावकारितायाश्च सम्भावना ।

संस्कृतकाव्यशास्त्रे काव्यस्य लोकसत्येन सह सम्बन्धः —

संस्कृतकाव्यशास्त्रे काव्यस्य लोकसत्येन सह सम्बन्धः स्वीकृतः । नाट्यशास्त्रगतेन निम्नलिखितेन श्लोकेनैतत्स्पष्टं प्रतिपादितम्—

यानि शास्त्राणि ये धर्मा यानि शिल्पानि या क्रिया ।
लोकधर्मप्रवृत्तानि तानि नाट्यं प्रकीर्तितम् ॥

—नाट्यशास्त्रम्

साहित्यशास्त्रगतः औचित्यसम्प्रदायो रससम्प्रदायस्यौचित्यमूलकता चापि एतं सम्बन्धं स्थापयतः । औचित्यसम्प्रदायानुसारं व्यवहारौचित्यमौचित्यस्य प्रमुखः प्रकारः । एतदनुसारं काव्यगतस्य वर्णनस्य लोकव्यवहारेण सह साम्यमपेक्षितम् । अनेनैव तत्रौचित्यस्य प्रतीतिः । काव्यगतस्य वर्णनस्य लोकव्यवहारेणैतत्साम्यमेव वस्तुतः काव्यस्य लोकसत्येन सह सम्बन्धोऽस्ति ।

रससिद्धान्तस्य निरूपणे औचित्यस्य महत्त्वं स्पष्टतः प्रतिपादितम्—

अनौचित्यादृते नान्यद्रसभङ्गस्य कारणम् ।
प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत्परा ॥

—काव्यप्रकाशः

अनेन काव्यस्य लोकसत्येन सह स्पष्टः सम्बन्धः । किञ्च रसनिरूपणप्रसङ्गे निम्नलिखितं कथनं महत्त्वपूर्णम्—

कारणान्यथ कार्याणि सहकारीणि यानि च,
रत्यादेः स्थायिनो लोके तानि चेन्नाट्यकाव्ययोः ।
विभावा अनुभावास्तत्कथ्यन्ते व्यभिचारिणः,
व्यक्तः स तैर्विभावाद्यैः स्थायी भावो रसः स्मृतः ॥

—काव्यप्रकाशः

अनेनैतत्स्पष्टं यद्रसे विभावादिगतमौचित्यं लोकव्यवहारानुकूलतामपेक्षते । एषा अनुकूलतैव वस्तुतः काव्ये लोकसत्यस्य प्रकाशनमस्ति ।

रूपकलक्षणग्रन्थगतं वस्तुनेतृरसविवेचनमपि रूपकस्य लोकसत्येन सह सम्बन्धं प्रतिपादयति ।

सत्यप्येवं संस्कृतकाव्यशास्त्रे प्राणतत्त्वाश्रितस्य सामाजिकसत्यचित्रणस्य विधानाभावः। विधानमेतत्प्राधान्येन वस्तुविवेचने प्रसङ्गतश्च नेतृविवेचने सम्भवमासीत्। परं वस्तुविवेचने वस्तुन आधिकारिकतायाः प्रासङ्गिकतायाश्च, तस्य विकासक्रमस्य तद्गतायाः सरसतायाः नीरसतायाश्च विवेचनं कृतम्। अखिलमेतद्विवेचनं वस्तुयोजना तद्गता रसानुकूलतादिकञ्चाश्रयते न तु लोकसत्यानुगामि तद्गतं स्वरूपम्। प्रख्यातादिकस्य वस्तुगतस्य भेदत्रयस्यापि निरूपणे न हि अनया दृष्ट्या स्पष्टीकरणं विहितम्।

नाट्यलक्षणग्रन्थेषु रसविवेचने दृष्टिपातेन प्रतीयते यद्विवेचनमेतद् विस्तृतं पूर्णाङ्गञ्चास्ति। वस्तुविवेचने न हि एतादृशी स्थितिः। वस्त्वानुषङ्गिकमिव प्रतीयते। एतच्चालङ्कारिकैः स्पष्टतः स्वीकृतम्—

सन्धिसन्ध्यङ्गघटनं रसाभिव्यक्त्यपेक्षया।
न तु केवलया शास्त्रस्थितिसम्पादनेच्छया॥

काव्यशास्त्रग्रन्थानामवलोकनेन प्रतीयते यदालङ्कारिकाणां दृष्टिर्व्यक्तिपरा आसीत् न तु समाजपरा। अत एव व्यक्तिसम्बन्धिनां भावानां तत्सम्बन्धिनीनां चेष्टानाञ्च तैः सूक्ष्मं सुन्दरञ्च विवेचनं कृतम्, परमेतदभावादिवशात् समाजस्य यः स्वरूपपरिणामस्तस्य विवेचनस्य गौणत्वम्।

अत्र केचनैतद्वक्तुं शक्नुवन्ति यद् व्यक्तिगता भावाः स्थायिन इति तेषां विवेचनं युक्तियुक्तम्। समाजगतानि रूपाणि तु परिवर्तनशीलानीति न हि तेषां विवेचनं भवितुमर्हति। अत्रोच्यते— न हि व्यक्तिगताः सर्वेऽपि भावाः स्थायिनः, अपितु विकासक्रमजन्याः। किञ्च समाजगतेषु रूपेषु परिवर्तनं भजमानेष्वपि प्राणतत्त्वजन्यस्तद्गतः प्रभावः स्थायी एव।

अत्रैतद्वक्तुं शक्यते यत्समाजगतस्यास्य सत्यस्य विवेचनमर्थशास्त्रसमाजशास्त्रादीनां विषय इति काव्यशास्त्रे तस्य विवेचनमयुक्तम्। अत्रोच्यते यद्भावविवेचनमपि मनोविज्ञानस्य विषयः, तथापि रसविवेचने तस्य रसोपयोगिनी स्थितिरिति समाजशास्त्रादीनामपि विषयस्य काव्यशास्त्रगतविवेचने न किमप्यनौचित्यम्।

अत्रैतद्वक्तुं शक्यते यत्कर्माश्रिता वर्णाश्रमव्यवस्था आलङ्कारिकमतानुसारं समाजगतसत्यस्य स्वरूपम्, तदनुसारञ्च नायकादीनां निर्देशोऽस्त्येव। अत्रोच्यते—यत्प्राणतत्त्वाहङ्कारतत्त्वजन्येन प्रभावेणास्या व्यवस्थाया यो वैषम्यविभाजनस्तस्य ... विधानमत्रापेक्षितम्।

एतत्तु सत्यं यन्नाट्यलक्षणग्रन्थेषु न हि समाजगतस्य श्रमाश्रितवर्गस्योपादानस्य कश्चन विरोधः, न च श्रमिकस्य श्रमिकवर्गस्य नेतुर्वा तत्र प्रमुखपात्रत्वेनोपादानस्य कश्चन निषेधः। काव्यस्य लोकचित्रणरूपेण ग्रहः इत्येवंविधचित्रणेऽन्तर्भूतस्य अर्थजन्यवर्गस्योपादानस्य परिहाराशंकैव तत्र नोदेति, प्रमुखपात्रत्वेनोपादानस्य पुनर्यो विषयस्तस्य कृते नायकस्य सामान्यगुणानां विवेचनमत्रापेक्षितम्। तच्चेत्थम्—

नेता विनीतो मधुरस्त्यागी दक्षः प्रियंवदः।
रक्तलोकः शुचिर्वाग्मी रूढवंशः स्थिरो युवा॥
बुद्ध्युत्साहस्मृतिप्रज्ञाकलामानसमन्वितः।
शूरो दृढश्च तेजस्वी शास्त्रचक्षुश्च धार्मिकः॥

—दशरूपकम्

एषु गुणेषु न हि कोऽपीदृशो गुणो यस्य स्थितिः श्रमिके श्रमिकवर्गस्य नेतरि वा न सम्भवेत्। धार्मिक इत्येवरूपो यो गुणोऽस्ति उपात्तस्तस्य तु श्रमिके निर्विवादा स्थितिरिति वक्तुं शक्यम्। तच्चेत्थम्—धर्मं चरतीति धार्मिक इत्यस्य पदस्य व्युत्पत्तिः। धर्मश्च कर्तव्यापरपर्याय इति कर्तव्यपालक इत्यस्य पदस्यार्थः। श्रमिकश्च श्रमरूपं स्वकर्तव्यं पालयत्येव अन्यथा तस्य स्वरूपस्यैव हानिः स्यादिति श्रमिकस्य धार्मिकत्वं सद्भावान्न यातीति ज्ञेयम्।

महाकाव्यानामपि लक्षणेनैतत्प्रतीयते यच्छ्रमिकादीनां न हि नायकत्वश्रेण्यास्तत्र बहिर्भावः। महाकाव्यस्य लक्षणमेव वृत्तम्—

सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः।
सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः॥

अत्र 'सुरः' इति पदस्य नायकविशेषणत्वेनोपादानम्। सुरासुररूपञ्च विभाजनं वृत्त्याश्रितं न तु श्रमाश्रितमिति विभाजनेऽस्मिन्नंशस्य गौणताधानेन न हि श्रमिकस्य नायकत्वोपादाने कश्चन विरोधः। किञ्च 'सद्वंशः' इति पदस्यात्र क्षत्रियविशेषणत्वेनोपादानम्। सद्वंशत्वञ्च वृत्त्याश्रितमिति न हि श्रमिकस्य नायकत्वोपादाने कश्चन विरोधः।

सत्यप्येवमेषु ग्रन्थेषु श्रमाश्रितवर्गस्य श्रमिकवर्गस्य च विशिष्टरूपेणोपादानस्य योऽभावः स चिन्त्य एव।

संस्कृतमहाकाव्येषु नाटकेषु चापि समाजगतस्यार्थिकवैषम्यस्य चित्रणं न्यूनमेवावलोक्यते । अत्रानेकानि कारणानि भवितुमर्हन्ति —

अत्रैकमेतत्कारणं यत्केषाञ्चन महाकवीनां नाटककाराणाञ्च समये भारतदेशः सुखी समृद्धश्चासीदिति तत्र आर्थिकवैषम्यस्याभाव आसीत् ।

अपरञ्चैतत्कारणं यत्संस्कृतकवयः प्रायेण राजाश्रिता इति पीडितजनजीवनेन तेषां सम्बन्धाभाव आसीत् ।

अत्र केचनैतद्वक्तुं शक्नुवन्ति यद् भारतीयसमाजे आध्यात्मिकतायाः प्रभावेण अर्थोन्मुखता भौतिकता वा नियन्त्रिता आसीदिति तज्जन्यस्य वैषम्यस्यात्राभाव आसीत् । अत्रोच्यते यदध्यात्मपरकभारतीयदर्शनानुसारमिन्द्रियाणामर्थोन्मुखता जीवनगतं सत्यमिति तज्जन्याया भौतिकताया न हि अपलापसम्भावना । किञ्च भारतीयसमाजे अर्थोन्मुखप्रवृत्तिजन्यस्य आर्थिकवैषम्यस्याभाव इत्येषा न हि तात्त्विकी स्थितिः । अत्र सत्यामप्यर्थपरायां प्रवृत्तौ आध्यात्मिकतायाः प्रभावेण भारतीयसमाजे दयादानादिमूल्यान्यक्षुण्णानीति अर्थाधीनवैषम्यस्य तीव्रताभाव इति यस्तर्कः प्रस्तूयते तत्राप्यंशतः सत्यता । अतः आध्यात्मिकतायाः शिथिलता गतायामेतानि दयादानादीनि भौतिकतायाः आवरणमात्राणि सञ्जातानि । आवृता चैभिर्भौतिकता अनावृताया अपि भौतिकताया भयङ्करतरा आसीत् ।

अत्रैकमेतदपि कारणं भवितुमर्हति यदध्यात्ममूलस्य कर्मवादस्य लोकप्रचलितां भौतिकतापरामतिव्याप्तां च व्याख्यामनुसृत्य भारतीयसमाजे श्रमिकवर्गेण स्वनिर्धनतायाः धनिकधनिकतायाश्च पूर्वजन्मकृतकर्मणां परिणामरूपेण ग्रह इति सत्यप्यार्थिके वैषम्ये तज्जन्यसंघर्षस्य स्थाने भाग्यवादस्योदयः सञ्जातः । अत्रोच्यते यत्तर्कस्यास्यांशतः पूर्णतो वा सत्यत्वेऽपि समाजगतस्यार्थिकवैषम्यस्य चित्रणमपेक्षितमेवासीत् ।

शब्दार्थयोः साहित्यस्य विवेचनम् —

सत्यमर्थगतं काव्येऽर्थे च शब्दस्य सस्थितिः ।
शब्दार्थयोर्हि सद्भावादस्य साहित्यरूपता ॥१०॥

काव्येऽस्य सत्यस्योपस्थितिरर्थरूपेण भवतीत्यर्थः काव्यस्य स्वरूपम् । अर्थश्चैव शब्दगम्यस्तदनुस्यूतश्चेति शब्दोऽपि काव्यस्य स्वरूपम् । अनेन प्रकारेण शब्दस्यार्थस्य चेत्युभयोः काव्यस्वरूपतेति साहित्यमित्यस्यान्वर्था सञ्ज्ञा

शब्दः काव्यद्बहिर्भूत एतद् द्विवेदिनां मतम् ।
शब्दरूपविचारे हि काव्ये तन्नोपपद्यते ॥११॥

अत्र डा० रेवाप्रसादद्विवेदिमहाभागा कथयन्ति यन्न हि शब्दस्य काव्यस्वरूपेऽन्तर्भाव । अत्र शब्देन किं तात्पर्यमिति तावत्प्रथमं विचारणीयम् येन काव्यस्वरूपेणास्य सम्बन्धनिर्णय, स्यात् । शब्दस्यैकं कार्यमस्ति स्वोच्चारणरूपतया प्रस्तुतभावानुकूलस्य कठोरताकोमलतादिकस्य प्रस्तुति, अपरञ्च कार्यमस्ति अर्थद्योतकता । अस्मद्दृष्ट्या तु काव्ये प्रथमस्याप्युपयोगिता, द्वितीयस्य तु सा सर्वैरेव स्वीकार्या । किञ्च काव्येऽर्थद्योतनानन्तरं न हि शब्दस्य पृथग्भावोऽपितु काव्यानुभूतौ तस्य मुहुर्मुहुरुपस्थितिरिति न हि तस्य काव्याद् बहिर्भाव । शास्त्रे स्वार्थद्योतनानन्तरं शब्दस्य विराम इति न हि तत्रैतादृशी स्थिति ।

किञ्च काव्ये न हि सामान्यस्यार्थस्योपस्थितिरपितु विशिष्टस्यार्थस्य । अस्य च प्रसङ्गविशेषे उपयुक्तता । एषा उपयुक्तता शब्दजन्या तत्सम्बद्धा चेति सौन्दर्यचित्रेऽस्य शब्दस्यापि समावेश । यथा-स्त्रियाः गुणविशेषान् लक्ष्यीकृत्य कान्ताप्रमदादीनां शब्दानां प्रयोगेऽर्थविशेषस्योपस्थिति प्रकरणविशेषे च तेषामुपयुक्ततेति तज्जन्ये चारुत्वातिशये एषां शब्दानामपि समावेश स्वीकार्यं । कालिदासविरचितेन निम्नलिखितेनोदाहरणेनैतत्स्पष्टम्—

सरसिजमनुविद्धं शैवलेनापि रम्यम्,
मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति ।
इयमधिकमनोज्ञा वल्कलेनापि तन्वी,
किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥

—अभिज्ञान

अत्र कमलशब्दस्य स्थाने सरसिजशब्दस्य प्रयोग प्रसगदृष्ट्या चास्य प्रयोगस्योपयुक्तता । किञ्च व्याप्त सलग्नमित्यादिशब्दाना स्थाने अनुविद्धमिति शब्दस्य प्रयोग । एष चातीव हृद्य । सन्वीति शब्दस्यापि प्रयोगोऽत्र सार्थक इत्येतच्छब्दजन्ये सौन्दर्यातिशये एषा शब्दानामपि समावेशोऽत्र स्वीकार्य । अपरञ्च समग्रश्लोकगतेऽर्थे शब्दाना स्थानक्रमादिकस्यापि महत्त्वमित्येतज्जन्ये सौन्दर्यातिशये एतदनुपेक्षणीयम् ।

किञ्च कविदृष्ट्या सहृदयदृष्ट्या चेत्युभाभ्यामेव दृष्टिभ्या काव्यस्वरूपे शब्दस्यान्तर्भाव । कविदृष्ट्या दृष्टिरस सृष्टिपक्षश्चेति काव्ये पक्षद्वयम् । प्रथमोऽनुभूतिरूपो द्वितीयश्चाभिव्यक्तिरूप । न हि एत द्वितीय पक्ष विना काव्यस्य पूर्णता । शब्दस्य चास्मिन्नेव पक्षेऽन्तर्भाव इति तस्य काव्यस्वरूपेऽन्तर्भाव स्वीकार्य ।

क्रोचेमहाभागानामत्र विप्रतिपत्ति । तेषा मतानुसारमभिव्यक्तिरेव काव्यम् । एषा अभिव्यक्तिश्चान्तरिकी अनुभूति । अस्या अनुभूते कृते न हि बाह्यशब्दादियोगस्यपेक्षा —

"When we have mastered the internal word, when we have vividly and clearly conceived a figure or statue, when we have found a musical theme, expression is born and is complete, nothing more is needed What we then do is to say aloud what we have already said within, sing aloud what we have already sung within "

न हि मतमेतद्युक्तियुक्त प्रतिभाति । आन्तरिकी अनुभूति कवेर्व्यक्तिगत वस्तु । न हि अनया सह सहृदयहृदयस्य सम्बन्धसम्भावनेत्यस्या कृते अभिव्यक्तिपरिणामोऽपेक्षित । स च शब्दादिरूप । किञ्चानुभूतिर्न हि उत्पत्तिसमकालमेवाभिव्यक्तिरूपतामापद्यते अपितु तत्कृते शब्दादियोगात्मन कर्मणोऽपेक्षा ।

सहृदयदृष्ट्या शब्दस्यार्थसम्पृक्ततया प्रतीतिरित्यत्राप्यर्थेन सह शब्दस्य काव्यस्वरूपेऽन्तर्भाव स्वीकार्य ।

अभिव्यक्ते काव्यबाह्यत्वसाधनाय डा० द्विवेदिमहाभागा निम्नलिखित तर्क प्रस्तुवन्ति —

अभिव्यक्तौ नु दुग्धस्य हेतुर्गोपालदारक ।
किमसौ धेनुभावेन पूज्यते पामरैरपि ॥
—काव्यालकारकारिका

अत्र द्विवेदिमहाभागानुसारं दुग्धस्य कारणं धेनुः, दुग्धाभिव्यक्तेश्च कारणं गोपालदारक इति दुग्धाभिव्यक्तेरपेक्षणीयता ।

अत्रोच्यते—

अभिव्यक्तौ नु दुग्धस्य हेतुरुपस्नुतिः क्रिया ।
नास्या धेन्वा बहिर्भावस्तस्यामस्याः स्थितिर्मता ॥१२॥

दुग्धाभिव्यक्तेः कारणमुपस्नवनक्रिया । एषा च धेनुगतेति न हि अभिव्यक्तेरपेक्षणीयता । अत्र द्विवेदिमहाभागा वक्तुं शक्नुवन्ति यदुपस्नवनक्रियायाः अस्याः गोगतत्वेऽपि गोपालदारकजन्यता । अत्रोच्यते यदुपस्नवनक्रिया धेनुगतेच्छाजन्येति गोपालदारकस्यात्र बाह्यतैव ।

डा० द्विवेदिमहाभागा आचक्षते यत्काव्यं ज्ञानरूपं शब्दश्च ज्ञानबाह्य इति तस्य ज्ञानरूपत्वाभावेन काव्यस्वरूपताभाव —

काव्यस्य ज्ञानरूपत्वे शब्दत्वं नोपपद्यते ।
शब्दस्य ज्ञानतायां हि शब्दतैव विनश्यति ॥
—काव्यालङ्कारकारिका

अत्रोच्यते—

काव्यस्य ज्ञानरूपत्वे वैमत्यं न कदाचन ।
बाह्यत्वेन स्थितः शब्दो ज्ञानाकारं प्रपद्यते ॥१३॥
शब्दस्य ज्ञानतायां हि शब्दो यदि विनश्यति ।
अर्थस्य ज्ञानतायां हि नश्येदर्थ इति ध्रुवम् ॥१४॥

काव्यं ज्ञानरूपमिति तु सत्यम् । अस्माभिरपि वस्त्वलङ्कारदर्शनशीर्षके स्वग्रन्थे एतदेव प्रतिपादितम्—

अत्र वाच्यत्वशब्दस्याभिधाबोध्यत्वरूपत्वादिति तद्बोध्यार्थत्वमित्युपस्थितं ज्ञानरूपत्वमेव तदित्यस्माकं मतम् ।

—वस्त्वलङ्कारदर्शनम् पृ० ६

परं न हि अस्य तत्त्वस्य शब्दे काव्यस्वरूपतापादनेन कश्चन विरोधः। तच्चेत्थम्—प्रथमं शब्दो ज्ञानबाह्य इति तस्य ज्ञानाद् भेदः। अथ तस्य श्रोत्रेन्द्रियेण ग्रहणम्। गृहीतस्य चास्य ज्ञानाकारतेत्यस्य काव्यस्वरूपत्वे न काप्यनुपपत्तिः।

किञ्च न्यायमतानुसारं शब्दस्य यद्ग्रहणं तत्र न हि समग्रस्य तस्य बाह्यत्वेन स्थितिरपितु तद्गता: पूर्वपूर्ववर्णाः संस्कारतामापद्यन्ते, केवलमन्तिमस्यैव बाह्यत्वेन स्थितिः श्रवणेन ग्रहणानन्तरञ्चास्यापि ज्ञानाकारतायां पर्यवसानम्।

'पूर्वपूर्ववर्णानुभवजनितसंस्कारसहकृतेन अन्त्यवर्णसम्बन्धेन श्रोत्रेणैकदैव पदप्रतीतिर्जन्यते।'

—तर्कभाषा

किञ्च यदि शब्दस्य ज्ञानतायां शब्दताया हानिः स्यात् तदा अर्थस्यापि ज्ञानतायामर्थताया हानिः स्वीकार्या। अर्थाश्च घटपटादिपदार्थाः। एतेषां हानौ हि स्यादेतद्विरहितमर्थज्ञानस्य स्वरूपम्। यतो ज्ञानस्य न हि स्वतो ज्ञानरूपता अपितु विषयसम्बन्धित्वेनैव ज्ञानरूपता। एवं सति अर्थज्ञाने न हि पदार्थानां हानिरपितु तेषामान्तरिकत्वम् स्वीकार्यम्।

डा० द्विवेदिमहाभागा कथयन्ति यन्मूककवीनां काव्ये न हि शब्दस्य स्थितिरिति तस्य काव्यरूपाद्बहिर्भावः।

अत्रोच्यते—

श्रोत्रस्य विषयः शब्दो ज्ञानाकारं प्रपद्यते।
मूकानामस्य बहिर्भावस्तत्र तस्य स्थितिर्मता ॥१५॥

शब्दः श्रोत्रस्य विषय इति श्रोत्रेण गृहीतस्यास्य आन्तरिकत्वेन स्थितिः। एषा च स्थितिर्मूकेऽपि सम्भवतीति न हि मूककविकृते काव्ये शब्दस्याभावः।

डा० द्विवेदिमहाभागाः पुनः कथयन्ति यदनुवादेन शब्दपरिवर्तनेऽपि काव्यस्यापरिवर्तितया स्थितिरिति न हि काव्यस्वरूपे शब्दस्यान्तर्भावः। अत्रोच्यते—

अनुवादे खलु काव्यस्योत्कृष्टताऽपचीयते।
परिवृत्तिर्यथा शब्दे ह्यर्थेऽपि सा तथा मता ॥१६॥

अनुवादे न हि काव्यस्य सर्वथैवापरिवर्तनमपितु तत्सदृशत्वम्। यथा मेघदूतानुवादस्य न हि कालिदासकृतमेघत्वेन ग्रहणमपितु तद्गतेनानुवादेन। किञ्च काव्ये शब्दस्यार्थवैशिष्ट्यम्। अनुवादे वैशिष्ट्येऽस्मिन् जायते कापि हानि। अत एव तस्य न हि मूलवन्महत्त्वमिति तात्त्विकी स्थिति। अपरञ्च काव्ये सगीतात्मकताया वर्णध्वनेश्च य प्रभावस्तद्गता हानिस्त्वनुवादे सुस्पष्टा। अत एव गीतगोविन्दसदृशाना काव्याना न हि अनुवादसम्भावना।

रससमीक्षणम्

सौक्ष्म्यं सत्यगतं काव्ये पूर्वं यत्प्रतिपादितम् ।
उपाया बहवस्तस्य सङ्कीर्त्यन्ते समासतः ॥१७॥
आधानं सूक्ष्मधर्माणाम् सादृश्यञ्च समर्थनम् ।
आधानञ्च निमित्तस्य विरोधश्चाविरोधतः ॥१८॥
व्यापारस्य विशेषो हि व्यञ्जनासंज्ञया मतः ।
भावानामपि योगश्चेत्युपाया अत्र सम्मताः ॥१९॥
काव्ये सत्यानुभूतिर्या सा न हेया कदाचन ।
इयमात्मा हि काव्यस्य रसोऽपीयं समीहिता ॥२०॥

सत्यस्य विवेचनानन्तरं सम्प्रति सत्यगतायाः सूक्ष्मतायाः विवेचनं प्रस्तूयते। अस्मिन् प्रसङ्गे एतत्सूक्ष्मताधानस्य काव्यगता ये उपायास्तेऽत्र विचारणीयाः । अत्र प्रथम उपायो विद्यते लोकगतस्य सत्यस्य सूक्ष्मधर्माणामुपादानम् । समर्थनहेतूपादानादिभिरन्यस्या सत्यगतायाः सूक्ष्मतायाः प्रकाशनमित्येतेऽन्ये उपायाः । काव्ये सूक्ष्मधर्मा शब्दगम्या इति तेऽर्थरूपाः । शब्देनार्थप्रतीतिः शब्दव्यापाराश्रिता इत्यस्य व्यापारस्य सूक्ष्मतायाः कश्चनातिशय इत्येषोऽपर उपायः । काव्ये सूक्ष्मधर्माणां प्रतीतिरनुभूतिरूपा भावयोगेन चात्र तीव्रतेत्येष भावयोगोऽन्य उपायः । सत्यस्य सूक्ष्मधर्माणामुपादानं स्वभावोक्त्यलङ्कारः समर्थनादीनामुपादानेऽर्थान्तरन्यासादयो व्यापारस्य सूक्ष्मतायाञ्च व्यञ्जनाव्यापार इति मदीये ग्रन्थे काव्यसत्यालोके प्रतिपादितमिति नेह वितन्यते। सत्यगतायाः सूक्ष्मतायाः भावयोगे रसादीनां स्थितिरिति तदत्र सविशेषं प्रतिपादनीयम् । ध्वनिवादिनां मतानुसारं रसस्यालक्ष्यक्रमव्यङ्ग्यध्वनिरिति व्यपदेश इति तत्र व्यञ्जनाव्यापारस्य चारुता । अस्मन्मतानुसारं सतोऽपि व्यञ्जनाव्यापारस्यालक्ष्यत्वेनात्राप्रतीतिः ।

सत्यप्येव रसस्य व्यंग्यान्तरेभ्यो यो विशेष स्वीकृतस्तत्र विभावादिप्रतिपादनम् आन्तरिकस्य च भावस्य तत्र योग एव हेतु । विभावादीनामस्मन्मतानुसार सत्यगतसूक्ष्मतायामन्तर्भाव इति भावयोगपूर्वकमेवास्या सत्यगतसूक्ष्मताया विवेचन युक्तियुक्तम् । सत्यगतसूक्ष्मताया भावयोगेन सत्यानुभूतिरिति रसानुभूति सत्यानुभूते प्रकारविशेष इति स्थितम् । किञ्च रससूत्रस्य रसोदाहरणानाञ्च विवेचनेनाप्येतत्साधयितु शक्य यद् रसानुभूते सत्यानुभूतावन्तर्भाव । प्रथम रससूत्रविवेचन प्रस्तूयते । अत्र लोल्लटसम्मत विवेचनमेवमस्ति —

"विभावैर्ललनोद्यानादिभिरालम्बनोद्दीपनकारणै रत्यादिको भावो जनित, अनुभावै कटाक्षभुजाक्षेपप्रभृतिभि कार्यै प्रतीतियोग्य कृत, व्यभिचारिभिर्निर्वेदादिभि सहकारिभिरुपचितो मुख्यया वृत्त्या रामादावनुकार्ये तद्रूपतानुसन्धानान्नर्तकेऽपि प्रतीयमानो रस ।"

—काव्यप्रकाश

अत्रानुकार्यगता नटगता वा रसप्रतीतिर्लोल्लटसम्मतेति प्रायेण विदुषा मतम् । पर न हि एतद् युक्तियुक्त प्रतिभाति । अत्र 'प्रतीयमान' इति पदस्य रत्यादिक इत्यनेन पदेन सह सम्बन्ध । अतो मुख्यया वृत्त्या रामादावनुकार्ये तद्रूपतानुसन्धानान्नर्तकेऽपि प्रतीयमानो रत्यादिको भावो रत्यादिकस्य भावस्य प्रतीतिर्वा रस । प्रतीतिरेषा सहृदयगतेति रत्यादिकस्यानुकार्यगतत्वेन नर्तकगतत्वेन वा सहृदयगता प्रतीति रस इति लोल्लटसम्मतम् । परं रत्यादिकस्य परगतत्वेन प्रतीतिर्न हि चारुत्वावहेत्यस्य भावस्य न हि व्यक्तिविशेषगतत्वेन प्रतीति स्वीकार्या । किञ्च रामादिसम्बन्धिनि वर्ण्यविषयेऽत्र सत्यता सूक्ष्मता च स्वीकरणीया । सत्यगता सूक्ष्मता प्रति अस्माक रागात्मास्यमित्यत्र चमत्कारोत्पत्ति । एवंवाद्गतसम्मता सत्यानुभूति ।

श्रीशङ्कुकसम्मत रससूत्रविवेचनमेवमस्ति —

"नटेनैव प्रकाशितै कार्यकारणसहकारिभि कृत्रिमैरपि तथाऽनभिमन्यमानैविभावादिशब्दव्यपदेश्यै 'सयोगात्' गम्यगमकभावरूपादनुमीयमानोऽपि वस्तुसौन्दर्यबलाद्रसनीयत्वेनान्यानुमीयमानविलक्षण स्थायित्वेन सम्भाव्यमानो रत्यादिभावस्तत्रासन्नपि सामाजिकाना वासनया चर्व्यमाणो रस ।

—काव्यप्रकाश

अनेन नटप्रकाशितै कृत्रिमैरपि विभावादिभिर्नटेऽसतोऽपि रत्यादिकस्य भावस्य सामाजिकैन यदनुमान स रस इति श्रीशङ्कुकस्य मतम् ।

अत्रोच्यते—लोके पर्वतगतस्याग्नेर्येन धूमेनानुमानं तस्य यथार्थतैव न तु कृत्रिमता। अत्र च विभावादीनां कृत्रिमतेत्यस्यानुमानस्यायुक्तता।

ननु सकृत्कृतमनुमानं स्वप्रभावं दर्शयत्येवेति तस्य हेतोः कृत्रिमता अकृत्रिमता वेत्यविचारणीयमिति चेदुच्यते—एवंविधस्यानुमानस्य कालान्तरे बाधः सम्प्रति च भ्रान्तिरूपता स्यात्, न चैतत् श्रीशंकुकस्यापि सम्मतम्।

किञ्च न हि अनुमीयमानयाऽपि रत्या चमत्कारानुभूतिः। अत्र चायं हेतुर्यदनुमानं बौद्धिकव्यापारविशेष इति तत्र चमत्काराभावः।

ननु वस्तुसौन्दर्यबलाद्रसनीयत्वेनास्मिन्ननुमाने चमत्कार इति चेत्पृच्छ्यते कुत एतदनुमेयगतं सौन्दर्यम्? अनुमेया तावदत्र नटगता रतिः। सा च परगता सामाजिकस्य कृते इति न हि तत्र सौन्दर्यस्य प्रतीतिः। अनेन सौन्दर्यमेतद्वर्ण्यविषयस्य सन्दर्गतसूक्ष्मतामाश्रयत इति स्वीकार्यम्। एवंव अस्मत्सम्मता सत्यानुभूतिः।

भट्टनायकसम्मतं रससूत्रविवेचनमेवमस्ति —

"अभिधातो द्वितीयेन विभावादिसाधारणीकरणात्मना भावकत्वव्यापारेण भाव्यमानः स्थायी सत्त्वोद्रेकप्रकाशानन्दमयसंविद्विश्रान्तिसतत्त्वेन भोगेन भुज्यते।"

—काव्यप्रकाश

अतो भावकत्वव्यापारेण विभावादीनां साधारण्येन स्थायिनोऽपि साधारणीकरणम्। साधारणीकृतस्य चास्य भोजकत्वव्यापारेण भोग इति भट्टनायकस्य मतम्।

अत्र विभावादीनां यत्साधारणीकरणं स्वीकृतं तदस्माकमपि सम्मतम्। परमस्य साधारणीकरणस्य को हेतुरित्यपि विचारणीयम्। अस्य चैतदेवोत्तरं यत्तद्गता सूक्ष्मताऽत्र हेतुः। अनया सूक्ष्मतया सत्यानुभूतिरत्र दुर्वारा। भट्टनायकमतानुसारं भाव्यमानस्य स्थायिभावस्य महत्त्वमिति तदायत्ता रसानुभूतिस्तस्य सम्मता। अत्र यो भोगव्यापारः स तु चित्तगतोऽवस्थाविशेषः। अस्य च सत्यानुभूतिगताया अवस्थाया न हि कोऽपि विशेषः।

श्रीमदाचार्याभिनवगुप्तासम्मतं रससूत्रविवेचनमेवमस्ति " ... तैरेव कारणत्वादिपरिहारेण विभावादिव्यापारवत्त्वादलौकिकविभावादिशब्दव्यवहार्यैः ... साधारण्येन प्रतीतैरभिव्यक्तः सामाजिकानां वासनात्मतया स्थितो रत्यादिकः ... रसः।"

—काव्यप्रकाश

अत्राभिनवगुप्तसम्मतं साधारणीकरणमस्माकमपि सम्मतम् । अस्य साधारणीकरणस्य को हेतुरिति विचार्यमाणे विभावादिगतं सत्यं सौक्ष्म्यञ्चात्र हेतुरिति तत्प्रयोज्या सत्यानुभूतिरत्र दुर्वारा । अभिनवगुप्तमतानुसारं वासनात्मतया स्थितं सम्प्रति चाभिव्यक्तो रत्यादिक एव रसः । रत्यादिकस्य वासनात्मतया स्थितिस्तस्याभिव्यक्तिश्चास्माकमपि सम्मता परं महत्त्वमत्रैतद्रत्यादिकपरामृष्टाया विभावादिगताया सत्यताप्रतीतेरित्यत्र सत्यानुभूतिः । अभिव्यक्तस्य रत्यादिकस्य कथं रसरूपतेत्यत्र विचारणीयम् । रतिर्भिन्ना रसश्च भिन्नः । अतो न हि प्रथमस्यान्यरूपता । रतेरभिव्यक्तावपि न हि रतित्वस्य हानिः । किञ्चात्र साधारणीकरणेऽपि रतित्वमव्याहतमिति न हि एकस्यान्यरूपता । यदि च रत्यादिकस्याभिव्यक्तौ रतित्वादिकस्य हानिः स्यात्तर्हि शृङ्गारादिषु रसेषु भेदस्य किं विनिगमकं स्यादिति रतित्वादिकस्य स्थितिरत्रापरिहार्या । किञ्च क्रोधादयो रजोगुणप्रधाना रसश्च सत्त्वगुणप्रधान इति कथमेषां रसरूपता । ननु रत्यादिकस्याभिव्यक्तौ रतित्वादिकस्य सत्त्वेऽपि तत्त्वान्तरस्य योग इति रसानुभूतिसम्भावनेति चेदुच्यते किमिदं तत्त्वान्तरम् । आन्तरिकं बाह्यं वा । यदि बाह्यं तर्हि विभावादिकमेवैतद् भवितुमर्हति । यदि चान्तरिकं तर्हि आन्तरिकस्यापि तत्त्वस्य न हि बाह्यतत्त्वाभावे स्फूर्तिरिति किमपि बाह्यतत्त्वमस्य प्रयोजकत्वेन स्वीकार्यम् । एतद्विभावादिकमेव भवितुमर्हति । अत्राप्यनुभूतिप्रयोजकत्वाय कश्चन विशेषः स्वीकार्यः । एष च विशेषो विभावादिगता सत्यता सूक्ष्मता च । अस्य विशेषस्यैतज्जन्ये आन्तरिकतत्त्वेऽपि परिस्फुरणमिति सत्यानुभूतिरत्रानायत्या आयाता ।

केषाञ्चन विदुषां शान्तभक्त्यादयो रसत्वेन सम्मताः । श्रीमदाचार्याभिनवगुप्तानां शान्तो रसत्वेन सम्मतः । एषु रसेषु शमादीनामभिव्यक्तानां रसरूपता भवितुमर्हति । मत चाय हेतुर्यच्छमादयोऽप्यलौकिका रसाऽपि चालौकिक इत्येषां रसरूपताग्रहणे न हि किमप्यनौचित्यम् । परमेते रसा अध्यात्मशास्त्रगता इति काव्यशास्त्रे एषां विवेचनमयुक्तम् । अनेन शान्तादिगता सरणिर्नात्रावलम्बनीया ।

सम्प्रति रसोदाहरणविवेचनं प्रस्तूयते—

ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने बद्धदृष्टिः,
पश्चार्धेन प्रविष्टः शरपतनभयाद्भूयसा पूर्वकायम् ।
दर्भैरर्धावलीढैः श्रमविवृतमुखभ्रंशिभिः कीर्णवर्त्मा,
[illegible] प्रयाति ॥

रसवादिनामनुसारमेतद्भयानकरसस्योदाहरणमित्यत्र रसानुभूति । अस्मन्मतानुसारमेतन्मृगविशेषस्य सत्य सूक्ष्मञ्च वर्णनमित्यत्र सत्यानुभूति ।

अलकारवादिनामनुसारमत्र स्वभावोक्त्यलकार । अस्य चास्मन्मतानुसार सत्यानुभूतावन्तर्भाव ।

वाच न मिश्रयति यद्यपि मद्वचोभि,
कर्णं ददात्यभिमुख मयि भाषमाणे।
काम न मन्तिष्ठति मदाननमुखीना,
भूयिष्ठमन्यविषया न तु दृष्टिरस्या ॥

आलंकारिकमतानुसारमेतच्छृङ्गाररसस्योदाहरणमित्यत्र रसानुभूति । अस्मन्मतानुसारमत्र कामविकारग्रस्ताया शकुन्तलाया दुष्यन्तकृत यथार्थ वर्णन तत्र च रागयोग इत्यत्रैवविधा सत्यानुभूति ।

रसानुभूति सत्यानुभूते प्रकारविशेष, सत्यगतसूक्ष्मताया भावयोगेन चास्य निष्पत्तिरिति स्थिते भावयोगोऽत्र विचारणीय । भावयोगस्य परिज्ञानाय भावानामपि परिज्ञानमावश्यकमिति तेऽत्र विचारणीयत्वेन प्रस्तुता । ननु भावानामपि सत्येऽन्तर्भाव सत्यस्य च रूपाणि पूर्वत एव निरूपितानीति भावाना तद्व्यतिरिक्तत्वेन निरूपणमयुक्तमिति चेदुच्यते–भावयोगेन सत्यगतसूक्ष्मताया कश्चन विशेष इति भावविवेचन युक्तियुक्तमेव ।

भावविवेचनम् —

चेतनापरिणामा ये ते भावा इति मे मतिः।
उद्भवे हेतुतामेषाम् विषया यान्त्यनेकदा ॥२१॥

भावाश्चेतनापरिणामविशेषाश्चित्तवृत्तिविशेषा वा । ननु चितिशक्तिरपरिणामिनीति कथ तस्या परिणाम इति चेदुच्यते चित्तप्रतिबिम्बितामेव चितिशक्तिमभिप्रेत्यात्र परिणामशब्दस्य प्रयोग, चितिशक्तावस्या चित्तपरिणामानामेतद्गतत्वेनैव प्रतीते । व्युत्पत्त्यनुसार भावस्यार्थो द्विधा–भवन्तीति भावा भावयन्तीति वा भावा । वस्तुतो न हि केवल भावा एव भवन्ति अपितु तद्भिन्ना अन्येऽपि पदार्था इति न हि भावशब्दस्य प्रथमोऽर्थो युक्तियुक्त । भावा स्वसवलितान् सर्वानर्थान् भावयन्ति वासयन्तीत्यनया दृष्ट्या भावशब्दस्य द्वितीयोऽर्थो युक्तियुक्त । परमय भावस्य केवल यार्थाभिधायी

न तु स्वरूपाभिधायी । एवं स्थिते चित्तवृत्तिरूप इत्येव भावशब्दस्य युक्तियुक्तोऽर्थः । परं घटाकाराकारिता वृत्तिः पटाकाराकारिता वृत्तिरिति बुद्धेर्यस्य रूपस्यापि परिणामस्य चित्तवृत्तावन्तर्भावो न च स भावाभिध इति चित्तवृत्तिविशेषस्यैव भावार्थकत्वं स्वीकार्यम् । अस्मिन्नर्थे चित्तपरिणामस्य न हि विषयैकान्वितत्वेन स्थितिरपितु तद्भिन्नत्वेनापि । गमनादिक्रियावेगदर्शनेन चित्ते यो वेगसञ्चारस्तत्र चित्तपरिणामस्य केवलं विषयोपरक्ततया न तु स्वतन्त्रतया स्थितिरिति न हि तस्य भावेऽन्तर्भावः ।

भावानामुद्भवे विषययोगो यथाकथञ्चित्स्वीकार्य एव । परं यत्र कुत्रचिन्न हि अस्य योगस्यानिवार्यत्वम् प्राधान्यं वा विषयाभावेऽपि भावविशेषस्य स्थितिदर्शनात् । अत्र चित्तगतैरुपादानैर्भावविशेषस्य निर्माणम् । चित्तगतान्युपादानानि सन्ति सत्त्वरजस्तमांसि । तत्रापि भावदृष्ट्या रजोगुणस्य विशिष्टता । एवं स्थिते रजोगुणेन यस्य भावस्य साक्षान्निर्माणं तत्र चित्तोपादानस्य प्राधान्यं तस्य च भावस्य सर्वेषु भावेषु वैशिष्ट्यमिति ज्ञेयम् । अयमेव भाव उत्साह इत्युत्साहस्य भावान्तरेभ्यः कश्चन विशेषः स्वीकार्यः ।

भावेषु प्रधानभूतेनोत्साहेन सह आन्तरिकतत्त्वानां बाह्यतत्त्वानाञ्च योगः । आन्तरिकतत्त्वेषु प्राणतत्त्वस्य सत्तेति प्राणप्रेरितस्योत्साहस्य सर्वातिशायित्वम् । अस्य प्राणप्रेरितस्योत्साहस्यार्थं प्रति प्रवृत्तिरित्यार्थिकं जगदस्य बाह्यं कार्यक्षेत्रम् तत्र चास्य वर्गसङ्घर्षरूपेणाभिव्यक्तिः । बाह्यतत्त्वेषु धर्मस्य देशस्य च स्थितिरिति धर्मप्रेरितस्य देशप्रेरितस्य चोत्साहस्य लोके दर्शनम् ।

एतदतिरिक्तं विद्वद्भिर्दयादानशास्त्रादिसम्बन्धिनामप्युत्साहानां निरूपणं कृतम् । तत्र दया वृत्तिविशेषरूपत्वाच्च धर्मेऽन्तर्भाव इति दयाप्रेरितस्योत्साहस्य धर्मप्रेरितोत्साहेऽन्तर्भावः । अनयोः विशेषो यदेवंविधस्योत्साहस्य प्रायेणाध्यवसायरूपेणाभिव्यक्तिर्न तु सङ्घर्षरूपेण । यद्यपि प्राणप्रेरितस्याप्युत्साहस्य श्रमरूपेणाध्यवसायरूपेण वाऽभिव्यक्तिसम्भावना परं तस्य पर्यवसानं सङ्घर्षरूपेणैव । दानसम्बन्धिनोऽप्युत्साहस्य धर्मप्रेरितोत्साहेऽन्तर्भावः । परं दयाप्रेरितादुत्साहादस्यायं विशेषो यद्दया वृत्तिविशेषः, तया च प्रेरितस्य दयावत उत्साहे प्रवृत्तिः । अत्र पुनर्दानमेव प्रवृत्तेः रूपमित्यत्रोत्साहस्य दानकर्मणाऽभिव्यक्तिः ।

शास्त्रसम्बन्धिन्यप्युत्साहे ज्ञानात्मके शास्त्रेऽन्तर्भूतेन सिद्धान्तविशेषेण प्रेरितस्य जनस्योत्साहदर्शनम्, सिद्धान्तविशेषप्रचाराय तस्य जनस्य कृते धर्मरूप इत्यस्योत्साहस्य धर्मोत्साहेऽन्तर्भावः । इयांस्तावदत्र विशेषो यत्सिद्धान्तो मूलतो विचाररूपः परं सम्बन्धदार्ढ्येनास्य वृत्तिरूपतावाप्तिः, दयादीनां पुनर्मूलत एव वृत्तिरूपता ।

सम्प्रति विषयसम्बन्धेनाधिगतस्वरूपाणा भावाना विवेचन प्रस्तूयते। एते भावा विषयाल्लक्ष्यीकृत्येति येन रूपेण विषयाणा प्रतीतिस्तदनुसारमेव चेतनाया परिणाम। तद्यथा-विषयविशेषे आकर्षणप्रतीतिरिति चेतनायास्त प्रति आकृष्टता रागवृत्तिर्वा।

विषया द्विविधा एते चेतनापरिवर्तिन।
आकर्षका मता· केऽपि ह्यन्ये सन्ति विकर्षका ॥२२॥

चेतना प्रति विषयाणा प्रतीतिर्द्विविधा–आकर्षकत्वेन विकर्षकत्वेन वा। अनेनाकर्षण विकर्षणञ्चेति द्वौ प्राधान्येन विषयधर्मौ। विषयधर्माविम्यौ तदैव सम्भाव्येते यदा तदनुसार चेतनावर्तिनौ रागद्वेषरूपौ धर्मौ स्याताम्।

इत्थ विषयसम्बन्धदृष्ट्या चेतनाया प्रधान्येन द्वौ प्रकारौ रागो द्वेषश्च। एतौ एव सम्बन्धदृष्ट्या मूलभूते प्रवृत्ती इत्यस्माक मतम्।

आकर्षणसम्बन्धिनो भावा —रागे चेतनाया यस्मिन् विषये आकर्षण त प्रति तस्या उन्मुखतेति विषयोऽयमस्या उन्मुखताया अवलम्ब इति ज्ञेयम्। एव सति विषयस्य विनाशेऽवलम्बस्याप्यस्य विनाश इति स्पष्टम्। एवैव चेतनाया शोके परिणति। कुत्रचिच्च स्वविषये विकृतिदर्शनेन तदुन्मुखत्वतीव्रताया ह्रास इति चेतनायास्तत्रैव प्रसार। इयमेव हासस्य स्थिति।

विकर्षणसम्बन्धिनो भावा —विषयविकर्षणजन्यानि चेतनागतानि प्रमुखाणि रूपाणि विषयपराङ्मुखता, विषय प्रति प्रतिरोधो विषयाक्रान्तता च। विषयपराङ्मुखता जुगुप्सायाम्। विषय प्रति प्रतिरोधे चेतनाया क्षोभ इति तस्या क्रोधरूपतावाप्ति। विषयाक्रान्ततायाँ विषयगतप्रबलशक्त्या प्रतिरोधस्य समाप्तिरिति चेतनाया भयरूपतावाप्ति।

विस्मयस्थिति —कुत्रचिद् विषयगतेनासाधारण्येन रागादिक्रियास्वसमर्था चेतना किंकर्तव्यमूढतामापद्यते। एषैवास्या विस्मयस्थिति।

अनेन प्रकारेण विषयसम्बन्धजन्यचेतनापरिणामरूपेण रागहासशोकजुगुप्साक्रोधभयविस्मयानाँ विवेचन कृतम्। भावेषु प्रमुखतामापन्नस्योत्साहभावस्य विवेचन पूर्वमेव सवृत्तम्। चित्तोपादानजन्यस्यास्योत्साहस्य यद्यपि विषयाभावे एव लब्धसत्ताकत्वम्, पर लब्धसत्ताकस्यास्य विषयेणापि योग। अत्र विषयस्य न्यूनिद्धिधा–आकर्षकत्वेन

विकर्षकत्वेन च। यत्र विषयस्याकर्षकत्वेन स्थितिस्तत्र विषयान्वितस्योत्साहस्य ग्रमर्षेणाभिव्यक्ति, यत्र च विषयस्य विकर्षकत्वेन स्थितिस्तत्रोत्साहस्य मर्षरूपेणाभिव्यक्ति ।

एषु भावेषु रागस्य रतेर्वा विविधा प्रकारा । तत्र कान्ताविषया रतिस्तु प्रसिद्धैव । रते पुनर्येऽन्ये प्रकारास्तेषां परिज्ञानाय रते स्वरूपसामान्यस्य प्रवृत्तिविषयस्य च ज्ञानमपेक्षितमिति तदत्र प्रस्तूयते । स्वरूपासामान्येन रतिरात्मीयतापरपर्याया आत्मीयान् जनान् प्रति अस्या प्रवृत्तिरिति ज्ञेयम् । ननु तत्त्वदृशा सर्वत्रात्मन प्रसार इति सर्वत्र आत्मीयतासद्भावेन रतिप्रवृत्तिप्रसङ्ग इति चेदुच्यते—सम्भवन्त्यप्येषा प्रवृत्तिरात्मन्यावरणारोपेण बाधितेति सर्वत्रास्या अप्रसर । एव गतेऽस्यावरणस्य यदि व्यक्तिवर्गविशेषेण स्वभाववैशिष्ट्याद् विच्छेद स्यात्तदा रतेस्तत्र प्रवृत्तिसम्भावना। एष वर्गविशेष शिशुवर्गो बालकवर्गो वा। स्वनिश्छद्मत्वेन निष्कपटत्वेन चास्य प्रसिद्धिरित्यावरणाभावेनात्र रतिप्रवृत्ति । अस्मिन् बालकवर्गेऽबोधनया चेतना अविकसितावस्थावर्तिनी अस्मदीया पुनर्वि कसितावस्थावर्तिनीत्यस्मच्चेतनाया अत्र या प्रवृत्ति सा स्नेहरूपा वत्सलतारूपा वेति ज्ञेयम्।

ननु आध्यात्मिकेऽपि पुरुषे निश्छद्मताया स्थितिरिति तत्रापि स्नेहप्रवृत्ति स्यादिति चेदुच्यते—निश्छद्मतायामस्या चेतनाया विकास, अस्मासु पुनश्चेतनाया विकासाभाव इति तत्र रतिप्रवृत्तेर्न हि स्नेहेऽन्तर्भाव ।

सख्यभाव —तुल्यविकासा चेतना प्रति आत्मीयतावशाच्चेतनाया प्रवृत्तौ सख्यभावस्याविर्भाव । लोकेऽस्य भावस्य प्रायेण सर्वगतत्वेन स्थिति । पर काव्यगतेऽस्मिन् कोऽपि विशेष इत्यौदात्त्यतत्त्वेऽस्यान्तर्भाव ।

श्रद्धाभाव —आत्मीयतावशादधिकविकासा चेतना प्रति चेतनाया प्रवृत्तौ श्रद्धाभावस्याविर्भाव । श्रद्धाभावोऽस्य पित्रादीन् प्रति। तद्यथा—पित्रादीनामस्मान् प्रति आत्मीयताभावना तदनुरूपश्च व्यवहार इत्यस्माकमपि तान् प्रति आत्मीयताभावना। एते पुनश्चेतनाविकासशालिन इति तान् प्रति प्रवृत्ताया अस्या भावनाया श्रद्धायामन्तर्भाव । श्रद्धैका उदात्तभावनेति अस्या औदात्त्यतत्त्वेऽन्तर्भाव ।

देवादिविषया रति —अस्या रतौ विषया देवादय । एते चालौकिका इत्येतेषां विषयत्व चेतनारोहापेक्षम्। किञ्चास्य रतेर्न हि सर्वविषयत्वमपितु भक्तैकविषयत्वमित्यस्या औदात्त्यभावे एवान्तर्भाव सुस्पष्ट ।

रते प्रकारान्तराणि—क्रीडाविशेषविषया देशविशेषविषया सिद्धान्तविशेषविषयाश्चेत्यादयोऽनेके रतिप्रकारा सम्भवन्ति। अत्र क्रीडाविशेषविषया रतिरक्षरत्यादिरूपा, देशविशेषविषया राष्ट्रभक्त्यादिरूपा सिद्धान्तविशेषविषया च साम्यवादादिसिद्धान्तगतरतिरूपा।

अत्र क्रीडाविशेषविषयाया रतेर्न हि रागसामान्यात्मकत्वेन विशेष, भावत्वापादनाय च रागगतस्य विशेषस्यापेक्षितत्वस्या रतेर्भावत्वाभाव। ननु क्रीडाविशेषयोगेन रागेऽपि विशेषयोग इति चेन्न एवंविधेन विशेषेण चेतनात्मके रागे विशेषस्याप्रतीतेः। किञ्चैवंविधरतेर्भावत्वप्राप्तौ धावनरतिभ्रमणरतिनिद्रादीनामखिलानामेव व्यापाररतिप्रकाराणां भावत्वप्रसङ्ग।

राष्ट्रभक्तौ मातृभूमिगतप्रदेशादिक तद्गता सस्कृतिञ्च सख्यीकृत्य श्रद्धाभावनेत्यस्या औदात्त्यतत्त्वेऽन्तर्भाव। वस्तुतस्तु एवंविधभक्त्यभावेऽपि देशादिकस्य काव्यगतवर्णनसम्भावनेति न हि भक्तियोगस्यैवंविधवर्णने सर्वत्रापेक्षा। सत्यामपि च यथाकथञ्चिदस्या भक्तौ मनोत्साहस्यैव प्राधान्येन वर्णनं तत्रोत्साहभाव एव स्वीकार्य।

सिद्धान्तविशेषविषयाया रतौ रतिवाहुल्येन विचारत्वस्य सिद्धान्तस्यैव वृत्तिप्राधान्यापादनमित्येवंविधाया रतेर्धर्मभावनायामन्तर्भाव। पर काव्ये सिद्धान्तविशेषस्य प्रतिपादन न हि एवंविधभावनाप्रदर्शनपुरस्सरमपितु सिद्धान्तसन्निवेशमात्रपुरस्सरम्। किञ्च सन्निवेशोऽप्यय केवल लोकमत्यानुवर्तुकत्वेन न तु स्वतन्त्रतयेत्यवधेयम्।

उपरिनिर्दिष्टेषु भावेषु औदात्त्यतत्त्वान्वितान् भावान् विहायान्ये भावा स्थायिभावा। अत्र च कारणमेतदेव यद्व्यापकात्मतया स्थितेषु स्थायिभावेषु चेतना सामान्यस्यान्तर्वर्तिनी औदात्त्यतत्त्वे तु तस्या आरोहापेक्षेति औदात्त्यतत्त्वान्वितानां भावानामुत्साहादिस्थायिभावेभ्यो बहिर्भाव। स्थायिभावत्वेन न हि अत्रैतदभिप्रेत यद् स्थायिविशेषस्य सर्वत्रैव स्थायित्वमपितु एतदेवाभिप्रेत यत्तस्य स्थायित्वयोग्यता। अनेन प्रकरणबलात्तस्य स्थायित्वेऽपि प्रकरणान्तरे सहकारित्वमपि सम्भाव्यते। अस्य स्थायिभावस्यान्ये भावा सहकारिण। एत एव व्यभिचारिण इत्यालङ्कारिकाणा मतम्।

भावाश्चित्तवृत्तिविशेषा इति प्राक् प्रतिपादितम्। अनेन सहकारिभावा अपि चित्तवृत्तिविशेषा इत्यायातम्। किञ्चैते सहकारिभावा स्थायिभावाना सहचारिण इत्यनेन स्थायिसम्बन्धिनीनामेव चित्तवृत्तीनामवस्थाविशेषा इत्यायातम्।

स्थायिभावा प्रायेण विषयाकर्षणविकर्षणजन्या इति सहकारिभावानामप्यनेकत्रैषा स्थितिः । तद्यथा–विषयाकर्षणावस्थायामभीष्टवस्तुप्राप्तौ विलम्बासहिष्णुतया औत्सुक्यम्, अभीष्टवस्तुनोऽनर्थचिन्तने शङ्का, अभीष्टस्याप्राप्तौ ध्यानैकतायां चिन्ता, विरहादिवशेन मनस्तापे व्याधिः, अभीष्टस्य प्राप्तौ च हर्षः । विषयविकर्षणावस्थायां परगुणासहिष्णुतायामसूया, चित्तसङ्कोचे व्रीडा, द्वेषादिवशेन चित्तस्यास्थिरतायां चपलता, अनर्थाधिक्येन मनःसम्भ्रमे आवेगः, अपमानादिना कोपस्य स्थिरतायाममर्षः, अधिक्षेपादिना चित्तस्य प्रचण्डतायामुग्रता मनःक्षोभे च त्रासः ।

यत्र नाकर्षणं न च विकर्षणं तत्रौदासीन्यभावः ।

एषु भावेषु चित्तोपादानभूतानां सत्त्वरजस्तमोगुणानां विविधाः परिणामाः । एषु गुणेषु मात्रादृष्ट्या रजोगुणस्य प्राधान्यम् । अनेन न हि केवलमस्य गुणस्य विकासे अपितु ह्रासेऽपि भावाविर्भावः । तद्यथा-मनस्तापेन निष्प्राणता ग्लानिः, ग्लानेर्हेतुभूतः श्रमः, श्रमादिसम्भूता मनसो निरुद्योगिता आलस्यम्, दुर्गतिजन्या मनसः ओजस्विताह्रा- निर्दैन्यम्, चिन्तादिवशेन कार्ये पाटवाभावो जडता, श्रमादिवशेनेन्द्रियाणां व्यापारशून्यता निद्रा, निद्रावस्थायां विषयानुभूतिः सुप्तम्, सत्त्वसङ्क्षये विषादः, मूर्च्छा च मरणम् ।

सत्त्वं प्रकाशकं तत्त्वमिति तस्य स्फुटत्वेन प्रतीतौ निम्नाङ्कितानां भावानामाविर्भावः —सदृशानुभवादिजन्यं पूर्वानुभूतवस्तुज्ञानं स्मरणम्, निद्रासमाप्तौ चैतन्यलाभः प्रबोधः, शास्त्रादिपरिचयवशेनार्थनिश्चयो मतिः, सन्देहे विचारविमर्शश्च वितर्कः ।

सत्त्वगुणस्य हानौ निम्नाङ्कितानां भावानामाविर्भावः चित्तस्य विचित्तता मोहः, मनोव्यथाजन्यः स्मृतिप्रमोषोऽपस्मारः, चित्तविभ्रमश्चोन्मादः ।

भावेष्वहङ्कारतत्त्वस्य यथाकथञ्चित्सर्वत्र स्थितिः । परं यत्रास्य सामान्यतः संस्थितौ वा स्थितिस्तत्र न हि अस्य प्रतीतिः । प्रधानतायां पुनरस्य स्फुटा प्रतीतिरिति तत्प्रयोज्यानां भावानां दर्शनम् । तद्यथा—स्वप्रभावाधिक्येन अवज्ञायां गर्वः, अथैव सम्मोहमिश्रणे च मदः ।

आलङ्कारिकैरवहित्थानामकोऽपि भावः स्वीकृतः । लज्जादिवशेन प्रसन्नतागोपन- मिति च तस्य लक्षणं कृतम् । वस्तुतो भावस्यास्यावृतित्वेऽन्तर्भावः । एतच्च व्यापकं तत्त्वम् । समाजेऽस्यानेकत्र दर्शनम् । अस्यैव व्यापकस्य तत्त्वस्याशविशेषो भावत्व । एवंविधस्य चास्य विचाररूपेऽन्तर्भावः । व्यञ्जनाव्यापारेऽप्यस्य तत्त्वस्य यत्र कुत्रचित्स्थितिः । तद्यथा—

मातर्गृहोपकरणमद्य नास्तीति साधित त्वया ।
तद्भण किं करणीयमेवमेव न वासर स्थायी ॥

अथ स्वैरविहारार्थिनीत्यर्थो व्यंग्य । वाच्यार्थस्यांशविशेषस्यात्रावरणम् । परञ्चमत्कारोऽत्र न हि आवृतिरूपोऽपितु अर्थप्रकाशनरूप इति व्यञ्जनाया आवृतितत्त्वाद्भेद । किञ्च 'गतोऽस्तमर्कं' इत्यादिषु व्यञ्जनोदाहरणेषु न हि आवृतितत्त्वमिति व्यञ्जनाया स्वतन्त्रताया स्थिति ।

अवस्थादिकभेदेनैतेषामनेकरूपता ।
भावानामपि तस्मात्स्याद् भेदसंख्यातिभूयसी ॥ २३ ॥

भावगतमेतद्विवेचनमलंकारशास्त्रे स्थिरपदानामेव भावानां यथासम्भवं प्रतिपादनार्थम् । वस्तुतस्तु चित्तवृत्तिविशेषा न हि परिसंख्यातु शक्या इति भावा अपरिसंख्येया. ।

किञ्चैतेषु निरूपितेष्वपि भावेषु व्यक्तिदेशकालादिभेदेन भेद इत्येषां भावानां वैविध्यम् । तद्यथा-लज्जा कश्चन सामान्यभाव, पर स्त्रीपुरुषभेदेनात्रापि भेद । पुरुषादिगताया लज्जायामवस्थाभेदेन पुनरपि भेद । अत्रापि देशकालादिकं पुनर्भेदहेतु । तद्यथा-भारतीयनारीगताया लज्जाया पाश्चात्यनारीगताया लज्जाया कश्चन विशेष । अत्र च देशविशेषगता मान्यता एव कारणम् । अनेन बुद्धिगतानां मान्यतानामनेकशो भावस्वरूपेऽन्तर्भाव इत्यपि स्थितम् ।

भावा द्विविधा —वर्गगता व्यक्तिगताश्च

एषु भावेषु केचन वर्गगता अपीति तेषा व्यक्तिगतेभ्यो भावेभ्य कश्चन विशेष । ननु व्यक्तिगतानामपि भावाना प्रतिव्यक्ति स्थितिरिति वर्गव्यक्तिकृतो भेदोऽकिञ्चित्कर इति चेदुच्यते वर्गगताना भावाना बाह्याभिव्यक्तौ समाजस्याप्यन्तर्भाव , न हि व्यक्तिगतेषु भावेषु एवविधा स्थितिरित्येष भेदो युक्तियुक्त एव ।

वर्गगतेषु भावेषु उत्साहोऽन्यतम । अत्रापि प्राणप्रेरितस्योत्साहस्य प्राधान्यम् । उत्साहोऽयमर्थोन्मुख इति प्रथम श्रमरूपेण ततश्चार्थिकसंघर्षरूपेणास्याभिव्यक्ति । अस्योत्साहस्य श्रमिकवर्गे सविशेषा स्थिति । धनिकवर्गगतोऽप्युत्साहोऽर्थोन्मुख । परमुत्साहोऽयं न हि प्राणप्रेरणाजन्योऽपितु अर्थलिप्साजन्य इत्यस्योत्साहस्य कश्चनापकर्ष । किञ्चार्थं लक्ष्यीकृत्य धनिकेषु परस्परमपि संघर्ष इत्यस्योत्साहस्य पुनरपि हानि । वर्गगतस्य सघर्षरूपेणाभिव्यक्तस्योत्साहस्यास्य विकर्षणातिशये रोषस्यावाप्ति क्रान्तिरूपेण च पर्यवसानम् ।

वर्गगतस्योत्साहस्य देशप्रेरितोत्साहो धर्मप्रेरितोत्साह इत्यादयोऽन्येऽपि प्रकारा ।

देशस्य धर्मस्य चानेके भेदा । तेषा तत्त्वता देशे धर्मे वा अन्तर्भाव इति तत्सम्बन्धिनामुत्साहप्रकाराणा न हि पृथक्परिगणनौचित्यम् ।

देशादिप्रेरित उत्साहे यदाकदाचन वर्गविशेषस्योत्साहो न हि वस्तुतो देशादिप्रेरितोऽपितु अर्थप्रेरित , देशादिक तु तत्रावरणमात्रम् । यथा उत्साहेऽस्मिन् धनिकवर्गस्योत्साह तत्त्वत प्रायेणार्थप्रेरितो देशादिक तु तत्रावरणमात्रम् । अनेनैव चावरणेन तत्र श्रमिकवर्गगतस्योत्साहस्य साहाय्ययोग ।

आवृतिभावोऽपि वर्गगत । अस्य भावस्य प्राधान्येन स्थितिर्धनिकवर्गे इति प्राक् प्रतिपादितम् । धनिकेतरेषु आवृतितत्त्वस्य या स्थिति सा धनिकाचरणप्रेरितेति शेयम् ।

नैराश्यभावोऽपि वर्गगत । अस्य स्थिति प्राधान्येन शोषितवर्गे । शोषकवर्गस्यास्य यथाकथञ्चन स्थिति पर ममत्वप्रतीत्यभावेन तत्र वर्गभावनाया अभाव । वर्गशब्दस्य तत्र य प्रयोग स तु धनिकेषु शोषकत्वाविशेषात् ।

नैराश्यभावोऽयमुत्साहस्य विपरीता स्थितिरिति उत्साहे मन्दता प्रयातेऽस्याविर्भाव । नैराश्यमेतदुद्देश्यदृष्ट्येति स्वशोषणदृष्ट्या शोकस्यैव प्रतीति । शोकस्यात्र द्विधाऽवस्था:—आविर्भावाधिर्भरणञ्च ।

आधिरत्र दारिद्र्यजन्यः । दारिद्र्यमेतच्छोषणजन्यमित्यस्मादेकतः शोकस्य अपरतश्च क्रोधस्योत्पत्तिः । क्रोधादुत्साहस्याविर्भावः । शोकस्य वेगेऽप्युत्साहस्य मन्दता, शोकस्य मन्दतायाञ्चोत्साहस्य वेग इत्यनयोर्भावयोः क्रमः । अत्रापरेषामपि श्रमिकाणां समा अवस्थेति तत्र वर्गभावना । अनया चोत्साहस्य वृद्धिः । उत्साहप्रयोजके शोषणे शोषककृतानामपमानादीनामपि योग इति क्रोधस्य समुक्षणेनोत्साहस्य दीप्तिः ।

व्याधिरपि शोषणजन्य इत्येतज्जन्यया शोकपरम्परया सह क्रोधस्यापि परम्परा । अनया चोत्साहस्याविरामः ।

व्याधेश्च चरमा परिणतिर्मरणे । मरणमेतत् प्राणानामाहुतिः । आहुतिश्चैषा सधर्मिणामित्यस्याग्नेरभिवृद्धिः । एवं च क्रान्तिः । शोषिता बुद्धिजीविनोऽप्यस्याः सचानवाः । अस्याः क्रान्तेः शोषितवर्गस्य विजये परिणतिः ।

नास्मिन्मृत्यावनौचित्यम् न च कापि निषेध्यता ।
सत्यस्याय क्रमो नूनम् काव्यञ्च सत्यमुच्यते ।।२४।।
शमनं हि शरीरस्य संघर्षस्य तु दीपनम् ।
सामाजिकस्य चाक्रोशः काव्यस्य चरितार्थता ।।२५।।

संस्कृतकाव्येषु नायकमृत्युचित्रणस्य प्रायेणाभावः । अनेकं तु एतत्कारणं यदेवंविधं चित्रणमुद्वेजकमिति तत्परित्याज्यम् । अत्रोच्यते सत्काव्ये सत्यस्य चित्रणमित्यस्य सत्यस्यांशविशेष उद्वेजकोऽनुद्वेजको वाऽप्यपरिहार्यः । किञ्च सत्यस्य चित्रणेन सत्यानुभूतिरित्यस्य चरमपरिणतेश्चित्रणेन सत्यानुभूतेरपि चरमा परिणतिरित्यस्यामुद्वेजकतत्त्वप्रतीतेरकिञ्चित्करत्वम् ।

अत्रापरमेतत्कारणं यद् यत्र धर्मस्तत्र जयः । धर्मपरायणे च नायके धर्म इति तस्य मृत्युचित्रणमयुक्तम् । अत्रोच्यते यन्नायकमृत्युना न हि धर्मस्य हानिरपितु तस्य कृते क्रियमाणस्य संघर्षस्य दीप्तिः । अस्याश्च दीप्तेः कालान्तरे धर्मविजये पर्यवसानम् । किञ्चैवंविधचित्रणेन सहृदयहृदयेऽधर्मं प्रति आक्रोशः । अत्रैव च काव्यस्य चरितार्थतेति धर्मविजयाभावेऽपि न हि एवंविधं चित्रणमयुक्तमिति ज्ञेयम् ।

सत्ये भावयोग —

विधानं भावयोगस्य सत्यरूपे समीहितम् ।
सत्यस्य यानि रूपाणि तत्रार्थस्य विशेषता ॥२६॥
चित्रणेऽस्यार्थसत्यस्य पुरुषा द्विविधा मता ।
केचनार्थविहीनाः स्युरपरे च धनान्विताः ॥२७॥
सत्ये सूक्ष्मतया जाता ह्यत्र साधारणीकृतिः ।
सामान्यमनयाऽऽयातम् विशेषोऽप्यत्र कश्चन ॥२८॥

भावविवेचनानन्तरं सम्प्रति भावयोगः प्रस्तूयते । सत्ये यो भावयोगस्तत्र न हि सत्यात् पृथक् स्थितस्य भावस्य सत्ये योगोऽपितु भावयुक्तस्यैव सत्यस्य स्थितिरिति ज्ञेयम् ।

प्राकृतिकसत्ये भावयोगः—यस्मिन् बाह्यपरिवेशे भावस्याभिव्यक्तिः स बाह्यपरिवेशोऽपि भावस्यांगम् । अस्मिन् परिवेशे तत्त्वद्वयम् सामान्यं विशेषश्च । यत्र सामान्यस्य प्राधान्यम् तत्र सार्वदेशिकतायाः स्थितिर्यत्र च विशेषस्य प्राधान्यम् तत्र प्रादेशिकतायाः स्थितिः ।

प्राकृतिकसत्ये भावयोगः प्रकृतौ चेतनारोपेणापि सम्भाव्यते । चेतनारोपे प्रकृतिचित्रणं द्विधा—स्वतन्त्रतया जीवनसहकारितया वा । पूर्वत्र भावयोगः स्पष्ट एव परत्रापि जीवनगतानां भावानां प्रकृतावपि प्रभाव इति तत्र भावयोगः । काव्येष्वस्य योगस्यानेकत्र दर्शनमिति नेह वितन्यते ।

आर्थिकसत्ये भावयोगः — अत्र आर्थिकसत्यस्य सूक्ष्मं चित्रणम् । आर्थिकसत्ये श्रमिकवर्गस्य धनाढ्यवर्गस्य चान्तर्भाव इत्यनयोरत्र सूक्ष्मं चित्रणम् । अनेन सूक्ष्मेण चित्रणेन पात्रादीनां साधारणीकरणम् । तद्यथा—श्रमिकविशेषस्य धनाढ्यविशेषस्य च पात्रत्वेऽनयोर्विशेषांशपरिहारेण सामान्यांशस्य ग्रहणमिति श्रमिकसामान्यस्य धनाढ्यसामान्यस्य चात्र प्रतीतिः । अनेन च सहृदयस्य सत्यानुभूतिः ।

भट्टनायकमतानुसारं साधारणीकरणं भावकत्वव्यापारजन्यम् । परमस्मन्मतानुसारमेतन्न हि व्यापारविशेषजन्यमपितु सत्यगतसूक्ष्मचित्रणजन्यम् । अस्यैव सूक्ष्मचित्रणस्य चित्तगतो यः प्रभावस्तदनुसारमस्य यदि व्यापार इति व्यपदेशस्तर्हि न हि कापि हानिः ।

अभिनवगुप्तपादाचार्याणां साधारणीकरणसम्बन्धि विवेचनमेवमस्ति —

'ममैवैते शत्रोरेवैते तटस्थस्यैवैते, न ममैवैते न शत्रोरेवैते, न तटस्थस्यैवैते इति सम्बन्धविशेषस्वीकारपरिहारनियमानध्यवसायात् साधारण्येन प्रतीतैः"

—काव्य प्रकाश

अत्रेदमवधेयं यत्सम्बन्धविशेषस्वीकार इव तत्परिहारोऽप्यत्रानभिप्रेत इति साधारणीकरणे न हि केवलं सम्बन्धविशेषस्वीकारस्यापितु तत्परिहारस्यापि लोपः। किञ्च सर्वविधसम्बन्धपरिहारे पदार्थस्यानुपस्थितिरित्येतत्परिहारस्य लोपः स्वीकार्यः।

अत्र रामचन्द्रशुक्लाचार्या एवमाशङ्कन्ते—काव्यगता विषया विशेषा एव न तु सामान्या इति तत्र न हि पुरुषसामान्यस्य चित्रणमपितु विशिष्टतायुक्तस्य पुरुषविशेषस्य।

अत्रोच्यते—न हि साधारणीकरणे विशिष्टतायोगे च नियतो विरोध इति सत्यपि साधारणीकरणे पदार्थस्य विशिष्टतायोगदर्शनम्। तद्यथा येषां विशेषाणां परिहारेण साधारणीकरणं तेषामभावः अन्येषां तु स्थितिः। ननु साधारणीकरणे सर्वविधविशेषाणां परिहार इति चेन्न मोहननामकस्य श्रमिकस्य मोहनत्वश्रमिकत्वपुरुषत्व-प्राणित्वादिविशेषाणां क्रमिकपरिहारेण सत्तामात्रत्वावशेषप्रसङ्गात्। किञ्च साधारणी-करणेन न हि मोहनस्य पुरुषसामान्यत्वमपितु पुरुषविशेषत्वमपि। पुरुषविशेषत्वञ्चेदं न हि मोहनस्य पर्यायोऽपितु श्रमिकात्मकं तस्य साधारणीकृतं रूपम्।

ननु मोहनस्य केषां केषां धर्माणां परिहारः केषां केषाञ्च स्थितिरिति चेत् प्रकृतसत्यानुगतानां तेषां स्थितिरन्येषाञ्च परिहार इति ज्ञेयम्।

साधारणीकरणस्य सिद्धौ साधारणीकरणमेतत्कस्येति विचारणीयम्। अस्मन्म-तानुसारमेतत्प्रस्तुतस्य सत्यस्येति ज्ञेयम्। आलङ्कारिकमतानुसारमेतद् विभावादित्रयस्यैषां स्थितिः। विभावादिकस्य वस्तुतोऽस्मिन्नेव सत्येऽन्तर्भाव इत्यत्र न हि तात्त्विकमन्तरम्।

विभावः पुनर्द्विविधः—आलम्बनरूप उद्दीपनरूपश्च। आलम्बनमत्र यं व्यक्ति-विशेषं प्रति स आश्रय इति तस्यापि साधारणीकरणम्। किञ्चानुभावा आश्रयगता-श्चेष्टाविशेषाः। एतेषाञ्च साधारणीकरणं सर्वसम्मतमित्येतेषामधिष्ठानभूतस्याश्रयस्यापि साधारणीकरणमनायत्याऽऽयातम्। अत्र यस्याश्रयस्य आलम्बनस्य च साधारणीकरणम-भिप्रेतं तत्र न हि आश्रयत्वमालम्बनत्वञ्च नियतमपितु परस्परपरिवर्तनशीलमपि। तद्यथा-स्वस्वरूपेण श्रमिकपरिवारस्य श्रमिकम्प्रत्यक्षमादावुपस्थितिरिति श्रमिके शोकस्योद्बोधः।

उद्बोधोऽत्र परिवारस्मरणरूपजन्य इति परिवारोऽत्रालम्बनम् श्रमिकश्चाश्रय । अत्र स्वस्मरणेन श्रमिकस्य परिवारमनाथमुपस्थितिरिति परिवारे शोकस्योद्बोध । अत्र श्रमिक आलम्बनं परिवारश्चाश्रय इति यस्मिन् श्रमिके पूर्वमाश्रयत्वधर्मस्तस्मिन्नेव सम्प्रति आलम्बनत्वधर्मं, यस्मिंश्च परिवारे पूर्वमालम्बनत्वधर्मस्तस्मिन्नेव सम्प्रति आश्रयत्वधर्मं इति स्पष्टम् ।

सहृदयगतस्य भावस्य साधारणीकरणम्—प्रस्तुतस्य सत्यस्य साधारणीकरणे सिद्धे सहृदयगतस्य भावस्य साधारणीकरणं न वेति विचारणीयम् । अत्रोच्यते—साधारणीकृतस्य सत्यस्य सहृदयोऽनुभवितृत्वेन तदनुभवितृगतस्य भावस्य साधारणीकरणमनायासादायातम् ।

ननु सत्यमर्थसम्बन्धि । श्रमिकस्य धनिकस्य चात्रान्तर्भाव । श्रमिकोऽत्र शोषितो धनिकश्च शोषक इति धनिकेन सहृदयेन न हि तथाविधस्य प्रस्तुतस्य सत्यत्वेन ग्रहणसम्भावना । तदभावे चास्य सहृदयस्य साधारणीकरणं दूरापेतम् ।

अत्रोच्यते-सत्यमत्र जीवनसम्बन्धि न तु निर्धनमात्रसम्बन्धीति धनिकैरपि तस्य सत्यत्वेन ग्रह । परं धनिकविशेषस्य यदि तस्य तथात्वेन ग्रहो न स्यात्तर्हि तस्य मानसमेव तत्रान्तराय इति ज्ञेयम् । भौतिकपदार्थेष्वप्येतद्घटते । यथा-मधुरताम्लतादयो भौतिकगुणाः, रसनेन्द्रियेण तेषां ग्रहणम् । परं सत्यत्र कस्मिंश्चिद् विकारे सतोऽपि माधुर्यादिकस्य ग्रहणाभाव ।

सत्यनिरूपणप्रसङ्गे सिद्धान्तनिरूपणस्याधिक्ये सति तद्गतायाः सत्यताया विप्रतिपत्तिसम्भावना । अत्र चायं हेतुर्यत् सहृदयस्य स्वीया मान्यतेति तस्या वर्ण्यविषयगतमान्यताया वैपरीत्ये न हि वर्ण्यविषयस्य सत्यत्वेन ग्रह । विषयस्य यत्र सत्यत्वेन ग्रहणस्तत्रापि सिद्धान्तगतं सूक्ष्मत्वं काव्यस्वरूपप्रतिकूलतापर्यवसायीति तत् परित्याज्यम् । अनेन न हि एतदभिप्रेतं यत्सत्यताया काव्याद् बहिर्भाव स्यादपितु केवलमेतदेव यत्सा जीवनगतवैचित्र्यस्य सहजपरिणामा स्यान्न तु पृथग्यत्ननिर्वर्त्या ।

आश्रयेण सह सहृदयस्य तादात्म्यम्—कैश्चिद्विद्वद्भिः सहृदयस्य साधारणीकरणप्रसङ्गे आश्रयेण सह तस्य तादात्म्यमभेदो वा स्वीकृत । विश्वनाथस्यैतदेव मतम् । रसगङ्गाधरकारेणापि नवरसनिरूपणप्रसङ्गे भावनादोषवशेनैवंविधोऽभेद उल्लिखित ।
यथा—

"व्यापारोऽस्ति विभावादेर्नाम्ना साधारणीकृत ।
तत्प्रभावेण यस्यासन् पाथोधिप्लवनादय ।
प्रमाता तदभेदेन स्वात्मान प्रतिपद्यते ॥

—साहित्यदर्पण

"यदपि विभावादीना साधारण्य प्राचीनैरुक्तम्, तदपि दोषविशेषकल्पन विना दुरुपपादम् । अतोऽवश्यकल्प्ये दोषविशेषे तेनैव स्वात्मनि दुष्यन्ताद्यभेदबुद्धिरपि सूपपादा ।"

—रसगगाधर

अत्रोच्यते—न हि सिद्धान्तोऽय युक्तियुक्त । तद्यथा—आधिकमत्यचित्रणे अभिकादय पात्राणीति एष्वेवान्यतमोऽत्राश्रय । साधारणीकरणाभावे अनेन सह सहृदयस्य तादात्म्यमात्रेण न हि काव्यगताया सत्यानुभूतेर्लौकिकानुभवात्कश्चन भेद स्यात् ।

अपरञ्च 'ग्रीवाभङ्गाभिराम मुहुरनुपतति स्यन्दने बद्धदृष्टि ' इत्यत्राश्रयो मृग । स च पशुविशेष इति तेन सह तादात्म्ये सहृदयस्य पशुत्वापत्ति स्यात् ।

ननु तादात्म्यबाधकाना सहृदयाश्रयगताना विशेषाणा परिहारे सहृदयाश्रययो-स्तादात्म्यसम्भावनेति चेदुच्यते विशेषाणा परिहार एव साधारणीकरणमिति तेनैव सत्यानुभूतौ पुनस्तत्कृते तादात्म्यस्यानपेक्षितत्वम् ।

समुद्रलघनादीनामलौकिककर्मणा वर्णने तादात्म्यमपरिहार्यमिति यदुक्त तदपि न युक्तियुक्तम् । यतो लौकिककर्मस्वपि तादात्म्यमेतदयुक्तमिति अलौकिकेष्वेतदयुक्ततरम् । किञ्चालौकिककर्म लोकगतात्सत्याद बाह्यमिति तस्य वर्णन न हि सहृदयानुरञ्जनमिति ज्ञेयम् ।

पण्डितराजजगन्नाथोद्धृते भावनादोषाश्रिते अभेदसिद्धान्तेऽयमपरोऽपि दोषो यदत्रानुभूतिर्दोषजन्येति एतद्दोषपरिहारेणास्या परिहारादस्या भ्रान्तिरूपतापत्ति स्यात् ।

सहृदयगताना कविगताना चानुभूतीना तादात्म्यम् —

सहृदयगताना कविगताना चानुभूतीना तादात्म्यमेव साधारणीकरणमिति डा० नगेन्द्रादय । अत्रोच्यते—भट्टनायकसम्मतस्याभिनवगुप्तसम्मतस्य च साधारणी-करणस्य अस्मात्तादात्म्याद्भेद इत्येतदयुक्तम् ।

किञ्च कविगतासु सहृदयगतासु चानुभूतिषु साम्यमात्र न तु तादात्म्यम् । तद्यथा-आदौ तावत्कवे समक्ष सत्यगतस्य सूक्ष्मरूपस्योपस्थिति । अस्य च कविगताया. प्रतिभाया दृष्टिपक्षेण सह इत्येतदीया अनुभूतिर्दृष्टिपक्षक्रियासवलिता । अथ कविगताया प्रतिभाया सृष्टिपक्षस्य व्यापारो दृष्टिपक्षविषयभूतस्य च रूपस्याभिव्यक्तिरित्येतदीया अनुभूति. सृष्टिपक्षक्रियासवलिता । अथ सत्यगतस्यास्य सूक्ष्मरूपस्य सहृदयगताया भाव-यित्र्या. प्रतिभाया समक्षमुपस्थितिरित्येतदीया सहृदयगता अनुभूतिर्भावयित्रीप्रतिभा-सवलिता । अनेन कविगतासु सहृदयगतासु चानुभूतिषु भेद इति स्पष्टम् । सत्यप्यस्मिन् भेदे उभयत्र सत्यगता सूक्ष्मतेति साम्यम् । भट्टतौतस्यापीदमेवाभिप्रेतम्—

"नायकस्य कवे श्रोतु समानोऽनुभवस्तत ।"

साधारणीकरणप्रयोजकानि तत्त्वानि —साधारणीकरणप्रयोजकरूपेण सत्यगता सूक्ष्मता पूर्वं निरूपिता । अत्र तत्त्वद्वयम्–सत्य तद्गता सूक्ष्मता च । यत्रास्मिन् सत्ये भावयोगस्तत्र भावानामस्मिन्नेव सत्येऽन्तर्भाव । सत्यमत्र भाविक सत्यम् । एतच्च न हि व्यक्तिविशेषेण सम्बद्धमपितु समाजेन सम्बद्धमिति सामाजिकमात्रस्यात सत्यताप्रतीति । सत्यगताया सूक्ष्मताया अपि प्रतीति सामाजिकस्य जायते । परमेष न हि सामाजिक-सामान्योऽपितु सामाजिकविशेष । स च विशेष सूक्ष्मताद्युन्मुखीभवनयोग्यता तदभावे विद्यमानाऽपि सूक्ष्मता अविद्यमानेवेति सत्यगतसूक्ष्मताप्रतीतिरिय हि विषयविषयिसयोगमात्र-जन्येति सिद्धम् । भौतिकगुणप्रतीतेरपि सदा कदाचनैतादृशी गव स्थिति. । तद्यथा-मधुराम्लादिरसप्रतीतिरेका भौतिकी प्रतीति । सा च न हि माधुर्यादिसद्भावमात्राधीना अपितु रसयितु रसनावर्तिरसग्रहणशक्त्यधीनेति रसयितृविशेषस्य रसनायामेतच्छक्त्यभावे रसान्तरणसम्पर्केण वा तत्र विकारे न हि तस्य रसास्वादसामर्थ्यम् ।

सत्यगतसूक्ष्मताद्युन्मुखीभवनयोग्यताया भौतिकरसग्रहणशक्तो च विद्यते कश्चन भेद । सा चायम्-भौतिकरसग्रहणशक्ति रसनावर्तिनीति स भौतिको धर्म । सत्यगत-सूक्ष्मताद्युन्मुखीभवनयोग्यता पुनश्चेतनावर्तिनीति स चेतनाधर्म । किञ्च रसग्रहणशक्ति रसनाया नियतो धर्म, सत्यगतसूक्ष्मताद्युन्मुखीभवनयोग्यता च चेतनाया अनियतो धर्म । एषा योग्यतैव सहृदयत्वमेतद्योग्यतावन्तश्च सहृदया इत्यस्माकं मतम् ।

श्रमिकस्य श्रमे निष्ठेति तत्रातीवानुकूलता ।
सत्यस्यागे धनाढ्येऽपि सा कथञ्चन वर्तते ॥२६॥

भाविकसत्यचित्रणे पात्राणि प्रति सहृदयस्य द्विधा प्रवृत्ति —अनुकूला प्रतिकूला च । येषु पात्रेष्वाकर्षणं तेष्वनुकूला प्रवृत्तिर्येषु च विकर्षणं तेषु प्रतिकूला प्रवृत्ति ।

श्रमिकेष्वस्माकमाकर्षणमित्यत्रानुकूला प्रवृत्तिर्धनिकेषु च विकर्षणमित्यत्र प्रतिकूला प्रवृत्तिः । एतच्चेत्थम्-भौतिकनियमानुसारं यत्र श्रमरूपा क्रिया तत्रैव तस्य परिणामस्य स्थितिः । यथा वृक्षे प्ररोहरूपा क्रियेति तत्रैव फलस्य स्थितिः । परं लोकगते आर्थिकतत्त्वे श्रमस्य स्थितिः श्रमिके तज्जन्यस्यातिरिक्तार्थस्य च स्थितिर्धनिकेष्विति स्वश्रमफलाद्-वञ्चिते श्रमिकेऽस्माकमाकर्षणम् श्रमापेक्षया अधिकार्थप्राप्तिकारिणि च धनिके विकर्षणम् । सत्यप्यस्मिन् विकर्षणे धनिकस्याधिकार्थप्राप्तिर्लोकगतस्यार्थिकसत्यस्यानुग-मित्यनया दृष्ट्या तत्र विकर्षणाभावः ।

ननु काव्ये पात्रादीनां साधारणीकरणम् । साधारणीकरणे च सम्बन्धविशेषस्य स्वीकारपरिहाराभाव इति कथमनानुकूलतादिकस्य प्रतीतिः । अत्रोच्यते-साधारणी-कृतेष्वपि पात्रेषु अनुकूलतादिकस्य यथाकथञ्चित्स्थितिरिति रामाश्रयं राम प्रति अस्माकमनुकूलताप्रतीतिः, रावणं प्रति च तदभावः ।

श्रमिकान् प्रति अस्माकमनुकूला प्रवृत्तिरित्येतच्चावश्यमस्य नायकत्वसम्भावना, धनिकान् प्रति एवंविधाया प्रवृत्तेरभावो न्यूनता चेति तेषामवश्यमस्य प्रतिनायकत्व-सम्भावना ।

आर्थिकसत्यचित्रणे श्रमिकस्य नायकस्यानेके सहायाः । एषु श्रमिकाणां निर्धनानां कृषकाणां शोषितानाञ्च बुद्धिजीविनामन्तर्भावः । धनिकस्य प्रतिनायकस्या-प्यत्रानेके सहायाः । एषु प्रतिक्रियावादिसत्त्वानामन्तर्भावः ।

रसवैशिष्ट्यादिसमीक्षणम्

रसे कश्चिद्विशेषो न सत्यादस्तीति मे मतिः ।
अस्मिन्नुक्तो विशेषो यः सत्येऽपि तस्य सुस्थितिः ॥३०॥
कथं रसः स्फुटं भेदे ब्रह्मानन्दसहोदरः ।
वासना याऽत्र जागर्ति ब्रह्मणि सा विलीयते ॥३१॥

सत्यगतसूक्ष्मतायाः भावयोगेन साधारणीकरणबलाद् या अनुभूतिः सा अस्मन्मतानुसारं सत्यानुभूतेरेव प्रकारविशेषः । आलंकारिकमतानुसारमेषा रसानुभूतिर्भावानुभूतिर्वेति ज्ञेयम् । यत्र सत्यगतसूक्ष्मतायाः स्थायिभावस्य योगस्तत्र रसानुभूतिर्यत्र च तस्या भावान्तरस्य योगस्तत्र भावानुभूतिः । आलंकारिकैः रसानुभूतेर्वैशिष्ट्यसाधनाय केषाञ्चन विशेषाणामभ्युपादानम् । अस्मन्मतानुसारं न हि एभिरस्या रसानुभूतेः सत्यानुभूतेः कोऽपि विशेषः । तथा-रसो ब्रह्मानन्दसहोदर इति रसवादिनां मतम् । ब्रह्मानन्दश्चात्मानुभूतिर्वर्तते इति आत्मानुभूत्या सह रसस्य सादृश्यमायातम् । अत्रोच्यते-अस्य सादृश्यस्य क आधार इति प्रथमं विचारणीयम् । द्वयोः पदार्थयोर्मुख्यतः सादृश्यप्रतीतिस्तदैव सम्भाव्यते यदा सादृश्यप्रतीतेऽनयोः साक्षात्कारः स्यात् । परमात्मानुभूतेः रसानुभूतेश्चेति द्वयोरेकेन जनेन साक्षात्कार एव न सम्भवति । तच्चेत्थम्-रसानुभूतिर्वासनाजन्या आत्मानुभूतौ च वासनानामभाव इति वासनावता जनेन आत्मानुभूतिर्वासनारहितेन च जनेन रसानुभूतिर्न सम्भाव्यते । ननु आत्मानुभूतावीश्वररतिरित्यत्रापि वासनासद्भाव इति चेदुच्यते-एषा वासना लौकिकवासनाभ्यो भिन्नेत्यस्याः सद्भावे तासामुच्छेदस्तासाञ्च सत्त्वेऽस्या आविर्भावाभावः । किञ्चैषाऽऽत्मानुभूतिर्भक्तिमार्गसम्मता । ज्ञानमार्गेऽस्या अपि वासनाया अभावः । अथ रसवादिन एतद्वदन्तु यदनुभवन्ति तत्कृतात्मसाक्षात्कारेण जनेन पूर्वानुभूतस्य रसस्य स्मरणं भवतीति तेन सह आत्मानुभूतेः सादृश्यसम्भावना । अत्रोच्यते-वासनानामुच्छेदे कुतस्तदाश्रितायाः रसानुभूतेः स्मरणस्याप्यवकाशः ।

एवं सति रसवादिभिरेतदेव वाच्यं यदात्मानुभूतेः प्रागपि आत्माभिमुखस्य साधकस्य आत्माभिमुखत्वजन्या भवति काप्यनुभूतिः। अस्यामनुभूतौ न हि वासनानामुच्छेद इत्यनया सह रसानुभूतेः सादृश्यसम्भावना। कालान्तरवर्तिनी आत्मानुभूतिरस्या एवानुभूतेश्चरमा परिणतिरित्यनयापि सह रसानुभूतेः सादृश्यमिति ज्ञेयम्। अस्मन्मतानुसारमेवंविधं सादृश्यं गौणमेव न तु मुख्यम्।

द्वयोरनुभूत्योः सादृश्यस्थापनाय रसवादिना प्रायेणायं तर्को यत्कृतात्मसाक्षात्कारेण जनेन आत्मानुभूतेर्यद्वर्णनं तेन सह रसानुभूतेस्तुलनेऽयत्र सादृश्यप्रतीतिः। अत्रोच्यते-'यतो वाचो निवर्तन्ते अप्राप्य मनसा सह' इति वचनानुसारमात्मानुभूतिर्वाग्विषयातीता इत्येतद्वर्णनं न हि आत्मानुभूतेरपितु कस्या अप्यवरावस्थायाः, तत्रापि च न हि मूलतत्त्वस्यापितु तत्सहकारितत्त्वानां वाचा उपस्थितिः। अनेनानयोरनुभूत्योर्यत्सादृश्यं तद्गौणमेव।

किञ्च ब्रह्म सत्यं जगन्मिथ्येत्यद्वैतवेदान्तसिद्धान्तानुसारं ब्रह्मेतरा प्रतीतिर्मिथ्या। रसस्याप्यस्यामेव प्रतीतावन्तर्भाव इति तस्या मिथ्यात्वम्। मिथ्याप्रतीतेश्च न हि सत्यस्वरूपया आत्मानुभूत्या सह सादृश्यसम्भावना। अत एव पण्डितराजजगन्नाथेन 'रत्याद्यवच्छिन्ना भग्नावरणा चिदेव रसः' इत्यभिदधता रसे चितो भग्नावरणत्वेन सह रत्याद्यवच्छिन्नत्वमपि स्वीकृतम्। अवच्छिन्नत्वमेतदावरणापरपर्यायम्। किञ्च भग्नावरणत्वेनापि न हि नियतत्वेनैतदभिप्रेतं यदखिलानामावरणानामत्र भङ्ग इति जातेऽपि कस्मिंश्चिदावरणभङ्गेऽन्येषामावरणानामभग्नतया स्थितिसम्भावना।

साङ्ख्यसिद्धान्तानुसारं यद्यपि पुरुषव्यतिरिक्तस्य चित्तस्यापि सत्त्वं तथापि चित्तगतस्यानुभवस्य पुरुषगतानुभवरूपतया ग्रहणमज्ञानाश्रितम्। रसानुभूतिश्च चित्तगतेति तत्त्वदृष्ट्या अज्ञान एवान्तर्भावान्न हि अस्या आत्मानुभूत्या सह सादृश्यम्।

शैवदर्शनानुसारमखिलस्य विश्वस्य परमशिवाभासरूपता। रसानुभूतौ च विभावादिविमर्शप्राधान्यमित्यात्मानुभूत्या रसस्य भेदः स्पष्ट एव।

ननु रसे विभावादीनां साधारण्येन प्रमातुर्व्यष्टित्वपरिहार इति तस्य विगलितपरिमितप्रमातृभावत्वम्। आत्मानुभूतावपि प्रमातुर्विगलितपरिमितप्रमातृभावतेति रसानुभूतेरात्मानुभूत्या सह सादृश्यसम्भावनेति चेदुच्यते-साधारणीकरणप्रयोज्यस्यास्य विगलितपरिमितप्रमातृभावस्य तत्त्वदृशा पारिमित्ये एवान्तर्भावः।

अत एवास्माभि साधारणीकरणे सामान्येन सह विशेषस्यापि स्वीकार । किञ्चास्य विशेषस्य स्वीकाराभावेऽपि सामान्यस्यानेकानि स्तराणि स्वीकरणीयानि ।

रसे न हि एषा स्तराणा चरमावस्थेति अत्रत्यस्य सामान्यस्योत्तरवर्तिसामान्यापेक्षया विशेषरूपतेत्यात्मानुभूत्या सह न हि रसानुभूते सादृश्यसम्भावना । एवं सति डा० के० कृष्णमूर्तेर्निम्नलिखितं कथनं न हि युक्तियुक्तम्—

"In aesthetic experience we have an approximation with the highest transcenddental rapture in so far as the empirical self rises above its normal limitation of primordial ignorance"

अभ्यासवैराग्याभ्यां तन्निरोध[2] इति वचनानुसारमात्मानुभूतिप्राप्तये मुमुक्षोर्योऽभ्यास स वैराग्योन्मुख , रसानुभूतिप्राप्तये सहृदयस्य योऽभ्यास स काव्यानुशीलनरूप[3] । काव्ये च लोकगतस्य सत्यस्य सूक्ष्म चित्रणमित्यस्मिन्नेव सत्ये सहृदयस्य पुन पुन प्रवृत्तिरूपोऽभ्यास ।

अभ्यासवैराग्याभ्यां या आत्मानुभूति सा निरवधि , रसानुभूतिश्च विभावादिजीवितावधिरित्यत्र कालभेद । कालभेदश्चाय चेतनारोहभेदजन्य इति स उभयोरनुभूत्यो स्वरूपभेदपर्यवसायीति स्थितम् । अनेन रसानुभूतेर्न हि आत्मानुभूत्या सह सादृश्यमिति स्पष्टम् । यदि चैतत् सादृश्यप्रदर्शनं रसानुभूतेर्लौकिकानुभवाद् वैलक्षण्यमात्रपर्यवसायि तर्हि सत्यानुभूतावपि तद्वैलक्षण्यमिति न हि रसानुभूते सत्यानुभूते कोऽपि विशेष । अन्यद् यत्किमपि विरुद्धधर्मताप्रदर्शनपुरस्सर रसस्य लोकोत्तरत्वमभिनवेन प्रस्तुत तस्य सत्यानुभूतावपि सङ्गतिरिति रसस्यात्रैवान्तर्भाव ।

1 श्रीविद्याधरशास्त्रिस्मृतिग्रन्थ.
2. योगदर्शनम्
3 अभिनवभारती

रसस्य सुखात्मत्वादिविवेचनम्

सरणिः सा सुखोपेता स्थायी तत्र प्रतीयते ।
तस्यातो दुःखरूपत्वे स्पर्शो दुःखस्य दुस्त्यजः ॥३२॥

सम्प्रति सत्यानुभूतिरूपायां रसानुभूतौ सुखदुःखादिदृष्ट्या कस्य योग इत्येतन्निरूपणीयम् । अस्मान्निरूपणात्प्राक् किं सुखं किञ्च दुःखमित्यपि विचारणीयम् येन सत्यानुभूतावस्य योगस्य निर्णये सौकर्यं स्यात् । अनुकूलवेदनीयं सुखं प्रतिकूलवेदनीयञ्च दुःखमित्यत्र न हि कापि विप्रतिपत्तिः । अनेन यत्रानुकूलतायाः प्रतीतिः स्यात्तत्र सुखं यत्र च प्रतिकूलतायाः प्रतीतिः स्यात्तत्र दुःखमित्यायातम् । अनुकूलता च सा यत्र पुरुषस्य प्रवृत्तिः, प्रतिकूलता च सा यत्र पुरुषस्याप्रवृत्तिः । सत्यानुभूत्याञ्च सहृदयानां प्रवृत्तिरित्यत्र सुखस्य योग इति तु स्पष्टम् । परं सत्यपि दुःखस्पर्शे सुखातिशययोगेन विषयविशेषं प्रति पुरुषाणां प्रवृत्तिदर्शनमित्यत्र दुःखस्यापि स्पर्शो विद्यते न वेत्ययं विचारः सम्प्रत्यप्यवशिष्यते । अत्रोच्यते—सत्यानुभूतौ सत्यान्तर्मूर्तस्य वस्तुनः पात्रादिकस्य चाप्युपस्थितिरिति वस्तुविचारः पात्रादिविचारोऽप्यत्रानया दृष्ट्या अपेक्षितः । अत्र वस्तुविचारः प्रस्तूयते । वस्तु द्विविधम्—आकर्षणतत्त्वयुक्तं विकर्षणतत्त्वयुक्तञ्च । यत्र वस्तुनि रागादियोगस्तत्र तदाकर्षणतत्त्वयुक्तम् । यत्र च तस्मिन् जुगुप्साशोकादियोगस्तत्र तद् विकर्षणतत्त्वयुक्तम् । आकर्षणतत्त्वयुक्ते वस्तुन्यनुकूलतेति तत्र सुखप्रतीतिः । विकर्षणतत्त्वयुक्ते च वस्तुनि प्रतिकूलतेति तत्र दुःखप्रतीतिः । अनेन सत्यान्तर्मूर्ते वस्तुनि विकर्षणतत्त्वयोगे सत्यानुभूतौ सुखप्रतीत्या सह दुःखस्यापि स्पर्श इति स्पष्टम् । ननु विकर्षणतत्त्वयोगे वस्तुनि प्रतिकूलताप्रतीतिरिति सहृदयानां तत्राप्रवृत्तिरिति कृततदन्तर्भावायां सत्यानुभूतौ कथं सुखप्रतीतिसम्भावनेति चेदुच्यते—वस्तुन्यत्र सत्यतायाः अपि प्रतीतिः । सा चानुकूलेत्यत्र सुखप्रतीतिः । किञ्चात्र सत्यतायाः सूक्ष्मतेति एतज्जन्यायां सत्यानुभूतौ सुखप्रतीतेरतिशयः । अनेनातिशयेनैकत्र सुखप्रतीतौ वृद्धिरपरत्र च विकर्षणतत्त्वजन्यस्य दुःखस्पर्शस्य न्यूनतेति सुधीभिः स्वयमाकलनीयम् ।

पाश्चात्यविचारे एतदवधेयं यत्पाश्चात्त्या न हि स्वतन्त्रतया स्थितिरपितु वस्तुनोऽङ्गत्वेनैतेषां विचारे एषैव सरणिरनुसर्तव्या । श्रमिके आकर्षणमित्यत्रानुकूलताप्रतीतिः । अनेनास्य प्रतिकूले वर्णने प्रतिकूलतायाः स्पष्टतः प्रतीतिरिति श्रमिकगतस्य शोकस्य वर्णने दुःखस्पर्शः स्पष्ट एव । सत्यप्येवं तत्र सत्यतायास्तद्गतसूक्ष्मतायाश्चातिशय इति सुखानुभूतेः प्राधान्यमिति स्पष्टम् ।

प्राचीनैरालङ्कारिकैरपि सुखदुःखादियोगदृष्ट्या रसस्य विवेचनं कृतम् । अत्र रसाः पूर्णसुखात्मका इति प्रायेण तेषां मतम् । विश्वनाथजगन्नाथादीनामस्यामेव कोटावन्तर्भावः । सिद्धान्तोऽयं सामान्यतो युक्तियुक्तः । परं पूर्वप्रतिपादितन्यायेन शोकादियोगे काव्यानुभूतौ कश्चन दुःखस्पर्शोऽनुभवगोचर इति सोऽपि स्वीकार्यः ।

ननु अभिनवगुप्तमतानुसारं रसे संवेदनमेवानन्दघनमास्वाद्यते । तत्र का दुःखाशङ्का ।

अत्रोच्यते-रसे स्वसंवेदनेन सह रत्यादीनामपि प्रतीतिः । सा चाभिनवस्यापि सम्मता । यथा—

तस्यैव चित्रताकरणे रतिशोकादिवासनाव्यापारः ।

अ० भा० पृ० २६२

किञ्च पण्डितराजजगन्नाथस्यापि रसानुभूतौ भग्नावरणायाश्चितोऽवच्छेदकत्वेन रत्यादिप्रतीतिः सम्मता । तद्यथा—

'रत्याद्यवच्छिन्ना भग्नावरणा चिदेव रसः ।'—रसगङ्गाधर

ननु रसे चितोऽवच्छेदका एते शोकादयः साधारणीकृताः । साधारणीकृतानाञ्चालौकिकत्वमिति न हि तेषां दुःखजनकत्वसम्भावना ।

अत्रोच्यते-शोको दुःखस्वरूप इत्यत्र सत्यपि साधारणीकरणजन्ये कस्मिंश्चित्परिवर्तने न हि स्वस्वरूपस्य विलोपः । सति तु तस्मिन् स्थायिभेदप्रयोज्याया रससंख्याया एवापहारः स्यात् ।

ननु रसे सम्बन्धविशेषस्याप्रतीतेर्विभावादीनां साधारण्येन प्रतीतिरिति न हि तत्र सम्बन्धविशेषजन्यस्य दुःखस्य प्रतीतिरिति चेदुच्यते-सत्यामप्यत्र सम्बन्धविशेषस्याप्रतीतौ

न हि सम्बन्धसामान्यस्याप्रतीतिरिति तज्जन्यस्य दुःखस्यावस्थानमपरिहार्यम् । लोकेऽपि पुत्रादिसम्बन्धविशेषाणामभावे शोकवृत्तेन सह सम्बन्धसामान्यस्यावस्थितत्वात् दुःखस्यावस्थानम् । न च रसे सम्बन्धविशेषाणां परिहारादौदासीन्यस्य प्रतीतिरिति वाच्यम् सर्वेषां रसानां शान्तेऽन्तर्भावप्रसङ्गात् ।

श्री सुरजनदासस्वामिनोऽत्राचक्षते यत्काव्ये दुःखस्य या प्रतीतिः सा न हि रसवर्तिनी अपितु रसास्वादानन्तरं पुनरवाप्तलोकस्थितिवर्तिनी । अत एव 'योऽयं स्वभावो लोकस्य सुखदुःखसमन्वितः । सोऽङ्गाद्यभिनयोपेतो नाट्यमित्यभिधीयते' इत्यत्र भरतमुनिना समन्वित इति पदे अनन्तरापरपर्यायस्य अनु इति पदांशस्य प्रयोगः ।[1]

अत्रोच्यते–लोकदशावर्तिनो दुःखस्य रसदशायां स्वरूपविलोपः, स्वरूपविलोपे च लोकदशायां तस्याविर्भाव इत्येतन्न हि अनुभवसम्मतं तर्कसम्मतं वेति यथास्थितमेव साधु ।

नाट्यदर्पणकाराणां मतानुसारं शृंगारहास्यवीराद्भुतशान्ताः पूर्णतः सुखात्मकाः करुणरौद्रबीभत्सभयानकाश्च दुःखात्मकाः । भयानकादिभिरुद्विजते समाजः । न नाम सुखास्वादादुद्वेगो घटते ।

अत्रोच्यते–उद्वेगो न हि काव्यानुभूतिजन्योऽपितु भयजन्य इति भयादिमात्रयोगे सत्यपि दुःखस्पर्शे काव्यानुभूतौ प्राधान्येन सुखयोग एव ।

अपरञ्चैतेषु रसेषु चमत्कारस्य सद्भाव इति नाट्यदर्पणकारस्यापि सम्मतम् । चमत्कारोऽयं खलु सुखापरपर्याय एवेति न हि अत्र सुखात्मकतायाः अभाव इत्यस्माकं मतम् । नाट्यदर्पणकारः पुनरित्थमाचष्टे यच्चमत्कारोऽयं रसास्वादादभिन्नः, रसास्वादविरामे चास्य प्रतीतिः । यथा—

"यत्पुनरेभिरपि चमत्कारो दृश्यते, स रसास्वादविरामे सति यथावस्थितवस्तुप्रदर्शकेन कविनटशक्तिकौशलेन । अनेनैव च सर्वाङ्गाह्लादकेन कविनटशक्तिजन्मना चमत्कारेण विप्रलब्धाः परमानन्दरूपतां दुःखात्मकेष्वपि करुणादिषु सुमेधसः प्रतिजानते ।"

—नाट्यदर्पण

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१ रससिद्धान्त की शास्त्रीय समीक्षा पृ० १२

अनेन प्रतीतिद्वय नाट्यदर्पणकारस्य सम्मतमिति प्रतीयते । तत्रैका पूर्ववर्तिनी । सा च दुःखात्मिका । अपरा पुनः परवर्तिनी । सा च सुखात्मिका ।

अत्रोच्यते—भवतु तावदेतदेव । पर पूर्ववर्तिनी प्रधानेत्यत्र को हेतुः । यथा वय मन्यामहे प्राधान्य सुखात्मिकाया एव प्रतीतेः । सैव च काव्यानुभूतिरेषा । ननु चमत्कारेण भ्रान्तिवशाद् दुःखात्मिकाया अपि प्रतीतेरानन्दरूपतया ग्रहणमित्यानन्दानुभूतेरकिञ्चित्करत्वमिति चेन्न भ्रान्तेरत्रानन्वयात् ।

रसे योगः प्रतीतीनामन्यासामपि दृश्यते ।
अत्रैव ता विलीयन्ते पर्यन्तेऽतो रसस्थितिः ।। ३३ ।।

सत्यानुभूतिरूपायां रसानुभूतौ पर्यवसानदृष्ट्या अनुभूतेरेकत्वमेव तथापि प्रतीतिदृष्ट्या तत्र अन्यासामपि प्रतीतीनां सद्भावस्तासाञ्च रसानुभूतौ योग । रसानुभूतौ सत्यगतसूक्ष्मतायां भावाना योग इति प्राक् प्रतिपादितम् । भावाश्चैते कठोरा कोमलाश्चेति प्राधान्येन द्विविधा । एकत्र चित्तस्य दीप्तिरपरत्र च द्रुति । एषु भावेषु एतदवस्थानुसारि स्नायुमण्डलमपि कठोर कोमलञ्चेति द्विविधम् । स्नायुमण्डलस्यैतदवस्थाद्वयमेकतो भावजन्यमपरतश्च वर्णोच्चारणजन्यमिति भावानुकूलावस्थाजनकेषु वर्णेषु उच्चारणगत किमपि रम्यत्व तस्य च भावयोग । गुणवादिनामनुसारमेषा शब्दगुणानाम् अलंकारवादिनाञ्चानुसारमेषा शब्दालंकाराणा स्थिति । शब्दार्थौ सहितौ काव्यमित्यत्र शब्दस्य न हि केवलमर्थप्रत्यायकत्वमपितु उच्चारणरूपत्वेनार्थोपकारकत्वमपि । एतदेव चोपकारकत्व शब्दालंकारत्व शब्दगुणत्व वेति रसानुभूतौ तस्य योग ।

रसानुभूतौ सत्यगतायां सूक्ष्मतायां या प्रतीतिस्तस्यां अनेकश सादृश्यविधानसमर्थनोपादानहेतूपादानविरोधोपादानादिभिरुपायैरुपस्थितिरित्येतेषां सादृश्यविधानादीनामप्यत्र रसोपकारकतया प्रतीति । सादृश्यविधानस्य या रसोपकारकतया प्रतीति सा इत्थम्-रसप्रसंगे मुखगत सौन्दर्यं कवेर्वर्ण्यविषय । अत्र सौन्दर्यं न हि सौन्दर्यसामान्यमपितु सौन्दर्यविशेष । एष विशेष एव तद्गता सूक्ष्मता । अस्य विशेषस्य प्रकाशनाय कमलचन्द्रादीनामन्यतमस्योपमानरूपेण प्रयोग । यथा मुखं कमलमिव, मुखं चन्द्र इवेत्यादय । एतदेव सादृश्यविधानम् ।

कालिदासविरचितेन निम्नलिखितेन प्रसिद्धेन श्लोकेन सादृश्यस्य सत्यगतसूक्ष्मताप्रकाशकत्वेन रसोपकारकत्व स्पष्टम्—

सञ्चारिणी दीपशिखेव रात्रौ य य व्यतीयाय पतिवरा सा ।
नरेन्द्रमार्गाट्ट इव प्रपेदे विवर्णभाव स स भूमिपाल ।।

—रघुवंशम्

अत्र पतिवरायाः इन्दुमत्या सञ्चारिण्या दीपशिखया सह सादृश्य, तस्य तस्य भूमिपालस्य च नरेन्द्रमार्गाट्टेन सह सादृश्यम् । तनुताऽऽभासत्वादयोऽत्रेन्दुमतीगता धर्मा, विशालताविवर्णतादयश्च भूमिपालगता धर्मा ।अनेन सादृश्यविधानेन न हि केवलमेतेषां

धर्माणामपितु एतद्गताया सूक्ष्मताया अपि प्रकाशनम्, तेन च चारुत्वातिशय इति स्पष्टम् ।

समर्थनोपादानादीनां यत्सत्यगतसूक्ष्मताप्रकाशकत्वं तन्मया काव्यसत्यालोक-शीर्षके स्वग्रन्थे निरूपितमिति नेह वितन्यते । एषां सादृश्यविधानादीनामुपमादिष्वर्थालङ्कारेष्वन्तर्भाव इत्येषामर्थालङ्काराणामपि रसोपकारकतया प्रतीतिः ।

चतुर्थ उद्योत

शृंगारादिरससमीक्षणम्

वीररसमरूपा सत्यानुभूति —

प्रवृत्तिर्जीवनं लोके उत्साहश्चात्र कारणम् ।
परमोऽयमतो भावो लोकोऽखिलो यमाश्रित ॥ ३४ ॥
व्याप्नोऽस्ययं जगत्सर्वमेकमपि बहूनपि ।
परमोऽयमत स्थायी वीरो यस्मात्प्रवर्तते ॥ ३५ ॥

वीररसस्य स्थायी उत्साह इति प्राक् प्रतिपादितम् । अस्योत्साहस्य व्यक्तौ वर्गे चोभयत्र स्थितिरित्येतत्सम्बन्धिनो वीररसस्य रसान्तरेभ्य कश्चन विशेष । किञ्चा-स्योत्साहस्य प्रवृत्तिर्यद्यपि सहजा तथाप्यत्र प्रेरकाणामपि सद्भाव । एषु प्रेरकेषु प्राणत-त्वस्य धर्मतत्त्वस्य राष्ट्रतत्त्वस्य च स्थिति । अन्यानि यानि तत्त्वानि तेषामत्रैवान्तर्भाव । एतत्तत्त्वानुसारं प्राणवीरो धर्मवीरो राष्ट्रवीरश्चेत्यस्य रसस्य भेदा । प्राणप्रेरितस्यो-त्साहस्य क्षेत्रमार्थिक जगदिति प्राणवीरस्यार्थवीर इत्यपि व्यपदेश ।

उत्साहस्याभिव्यक्तिरनेकधा—श्रमरूपेण संघर्षरूपेण युद्धरूपेण च । यत्र प्रति-रोधस्याभावस्तत्र श्रमस्याध्यवसायस्य वा स्थिति । यत्र च तस्य सद्भावस्तत्र संघर्षस्य युद्धस्य च स्थिति । समाजदृष्ट्याऽस्य संघर्षस्य युद्धस्य च क्रान्तावन्तर्भाव । सर्वत्रात्र वीरो रस । स च सत्यानुभूतिरूप ।

उत्साहवर्ती श्रमो द्विविध—शारीरो मानसश्च । अत्र शारीरे श्रमे उत्साहस्य स्फुटतेति तस्य कश्चन विशेष । किञ्च सतोऽप्युत्साहस्य यत्र गौणता भावान्तरस्य च प्राधान्य तत्र न हि वीररसस्य स्थिति । यथा शृंगारादिषु रसेषु यत्र कुत्रचित् सत्यप्यु-त्साहे प्राधान्यं रत्यादिकस्येति तत्र शृंगारादिको रस ।

संस्कृतसाहित्ये वीररसस्यानेकत्र दर्शनम् । रामायणे महाभारते चास्य सविशेषा स्थिति । कालिदासेऽपि दिलीपकृतगोसेवावर्णने पार्वतीतपश्चर्यावर्णने चास्यैव रसस्य स्थिति ।

करुणरसरूपा सत्यानुभूति -
इष्टे नष्टे भवेच्छोक सर्वत्रास्य मता गतिः ।
उत्साहोऽत्र क्षय याति करुणश्च प्रतीयते ॥ ३६ ॥

करुणरसस्य स्थायी शोक इति प्राक् प्रतिपादितम् । अस्य शोकस्य व्यक्तौ वर्गे चोभयत्र स्थिति । शोकोऽप्य द्विविध –इष्ट-नाशजन्योऽनिष्टप्राप्तिजन्यश्च । यद्यप्यनिष्ट-प्राप्तौ इष्टनाशस्यापि सामान्यत स्थितिस्तथापि यत्रानिष्टप्राप्ते स्फुटा प्रतीतिस्तत्रानिष्ट-प्राप्तिर्यत्र चेष्टनाशस्य स्फुटा प्रतीतिस्तत्रेष्टनाश इति ज्ञेयम् । इष्टनाशेन शोके नैराश्य-मित्यत्रोत्साहहानि । इष्टमेतत्प्राधान्येन त्रिविधम्–अर्थरूपम् धर्मरूपम् व्यक्तिविशेष-रूपञ्च । अनिष्टमपि प्राधान्येन त्रिविधम्–आधिव्याधिमरणञ्च ।

रौद्ररसरूपा सत्यानुभूति —

अनिष्टाज्जायते क्रोध समाजे चास्य विस्तर. ।
संघर्षस्य मतं बीज रौद्रो यस्मात्प्रवर्तते ॥ ३७ ॥

रौद्ररसस्य स्थायी क्रोध । अस्य क्रोधस्य व्यक्तौ वर्गे चोभयत्र स्थिति । वर्गेऽस्य रोष इत्यपि व्यपदेश । क्रोधोऽयमनिष्टजन्य । अनिष्टमत्रानेकविधम्–अर्थगत धर्मगत राष्ट्रादिगतञ्च । अर्थगतस्यानिष्टस्य सविशेषा स्थिति श्रमिकेषु । सा च धनिकवर्गकृता आर्थिकशोषणरूपेति श्रमिकवर्गे धनिकवर्गं प्रति रोषभावना । रोषोऽय धर्मेण प्रेरक । अनेन धनिकवर्गस्यानिष्टसम्भावनेति तस्यापि रोषाविर्भाव । अनेन रोषोऽय वर्गसंघर्षपर्यवसायीति ज्ञेयम् ।

शृंगाररसरूपा सत्यानुभूति —
आकर्षणं महत्कान्ता रतिरत्र स्वभावजा ।
हृदयस्यात्र विश्रामः शृंगारोऽत्र प्रवर्तते ॥ ३८ ॥

शृंगाररसस्य स्थायी कान्ताविषया रति । आकर्षणसम्बन्धिषु भावेषु अस्या प्राधान्यम् । आकर्षणविषयस्य सन्निधाविव तस्य वियोगेऽप्यस्या स्थितिरित्येषा रति-द्विविधा । अनेन रसोऽय संयोगो विप्रलम्भश्चेति प्राधान्येन द्विविध । रतिस्थायिभावस्य

जीवनगता अनेका सूक्ष्मा अवस्था इत्यनयोर्भेदयोरनेके उपभेदा सम्भवन्ति। शृगार-रसगता रति किमपि समन्वयकारि तत्त्वमित्यनेन समाजे परिवाररूपाणा घटकाना निर्माणम्। किञ्चात्र हृदयस्य विश्राम इति समाजगते सघर्षे तत्त्वमेतद्विश्रान्तिदायकम्। अपरञ्च तत्त्वमेतन्न हि उत्साहस्य कर्मणश्च विरोधीति समाजगते सघर्षेऽप्यस्य योग-सम्भावना।

वात्सल्यरसरूपा सत्यानुभूति —

निश्छले शिशुवर्गेऽस्मिन्नात्मभाव परो मत ।
वत्सलताऽत उद्भूता वात्सल्यञ्च प्रतीयते ॥ ३९ ॥
लोके समन्वयोऽनेन परिवारस्य चोद्भव ।
हृदयस्यात्र विश्रामस्तत्त्वमिदं न वार्यते ॥ ४० ॥

वात्सल्यरसस्य स्थायी वत्सलताभाव इति प्राक् प्रतिपादितम्। अस्य भावस्य विषयो बालक। बालके निष्कपटताया निश्छलतायाश्च स्थितिरिति तस्मिन् वत्सलता-रूपेण आत्मीयताया प्रवृत्ति। क्वचिदस्यां प्रवृत्तौ रक्तसम्बन्धजन्याया अपि आत्मीय-ताया योग। तेन वत्सलताया कोऽप्यतिशय। पुत्रादिष्वेतादृशी एव स्थिति।

शृगारवदस्यापि रसस्य सयोगवात्सल्यं वियोगवात्सल्यञ्चेति द्वौ भेदौ, तयोश्चा-नेके उपभेदा।

वत्सलताभाव किमपि समन्वयकारि तत्त्वमित्यनेन समाजे परिवाररूपाणां घटकानां निर्माणम्। किञ्चात्र हृदयस्य विश्राम इति समाजगते सघर्षे तत्त्वमेतद्-विश्रान्तिदायकम्। अपरञ्च तत्त्वमेतन्नहि उत्साहस्य कर्मणश्च विरोधीति समाजगते संघर्षेऽप्यस्य योगसम्भावना।

हास्यरसरूपा सत्यानुभूति :—

विकृतिजो भवेद्हास आकर्षणमसंशयम्।
चित्तस्यात्र परा तुष्टिर्हास्यमत प्रवर्तते ॥ ४१ ॥

हास्यरसस्य स्थायी हास, स च विकृतिदर्शनजन्य इति प्राक् प्रतिपादितम्। अस्यां विकृतौ न हि आकर्षणस्य समाप्तिरपितु विषयोन्मुखत्वतीव्रतया केवल हास इति विकृतिरेषा अनौचित्यविशेष। अनुकरणेऽपि यथानौचित्यस्य मनाक् प्रतीतिस्तत्र

हासस्यैव स्थितिः । हास्यरसे न हि अनौचित्यस्य रसदोषत्वेन प्रतीतिरिति हास्यरसस्य रसाभासाद्भेदः ।

हास्यरसे प्रांगिकाभिव्यक्तेः स्फुटतेत्येतदभिव्यक्त्यनुसारं हास्यरसस्य स्मितहसितादयः षड्भेदाः । एषु भेदेष्वन्त प्रकृतेरपि योगः परं न हि अस्याः अन्त प्रकृतेरुत्तमत्वादिविभागौचित्यम् ।

हास्यरसगते हासे चित्तस्य प्रसादः इति समाजगते सघर्षे तत्त्वमेतद्विश्रान्तिदायकम् । अपरञ्च तत्त्वमेतन्न हि उत्साहस्य कर्मणश्च विरोधीति समाजगते सघर्षेऽप्यस्य योगसम्भावना ।

बीभत्सरसरूपा सत्यानुभूतिः—

विकर्षणे जुगुप्सा स्याच्चित्तं यत्र पराङ्मुखम् ।
उत्साहो मन्दतां याति बीभत्सोऽत्र प्रवर्तते ॥ ४२ ॥

बीभत्सरसस्य स्थायी भावो जुगुप्सेति प्राक् प्रतिपादितम् । अस्याः जुगुप्सायाः जुगुप्साविषयं प्रति पराङ्मुखतेति पराङ्मुखताभेदेन क्षोभणः उद्वेगजः शुद्धश्चेति त्रैविध्यमस्य रसस्य भरतादीनां सम्मतम् । अत्र शुद्धभेदगतस्य भावस्य न हि औदासीन्याद्भेद इत्यस्य भेदस्यौदासीन्य एवान्तर्भावो युक्तियुक्तः ।

जुगुप्सागतायां विषयपराङ्मुखतायां न हि उत्साहस्योन्मूलनमपितु चित्तस्यान्यत्र प्रवृत्तिरिति पराङ्मुखतापगमे उत्साहस्य पुनः प्रवृत्तिः ।

भयानकरसरूपा सत्यानुभूतिः—

विकर्षणाद्भयोत्पत्तिरुत्साहः प्रतिरुध्यते ।
चित्तं भवति चाक्रान्तम् भयानकः प्रतीयते ॥ ४३ ॥

भयानकरसस्य स्थायी भावो भयम् । अत्र चेतनाया विषयाद्दूरगनेऽप्युत्साहस्यावरोधः । परमवरोधोऽयं क्षणिकः दूर्येनदपहारे उत्साहस्य पुनः प्रवृत्तिः ।

अद्भुतरसरूपा सत्यानुभूतिः—

विषयो लोकमत्येति स्थायी भवति विस्मयः ।
चित्तञ्च मूढतां याति रसोऽद्भुतः प्रतीयते ॥ ४४ ॥

अद्भुतरसस्य स्थायी विस्मय । अत्र रागादिक्रियास्वसमर्थायाश्चेतनाया किंकर्तव्यमूढता । अत्र च कारणं विषयस्य लोकोत्तरत्वम् । लोकेऽस्य लोकोत्तरत्वस्य विरलतया स्थितिरित्यस्य विस्मयावहत्वम् । किन्च काव्ये यत्र लोकोत्तरतत्वाना दर्शनं तत्रानेकश प्रतीकात्मकतेति लोकोत्तरत्वस्य तया परिहार । अपरञ्च लोकोत्तरताप्यनेकत्र लोकविश्वासानुप्राणितेत्यस्या यथाकथञ्चिल्लौकिकत्वमेव ।

शान्तस्य रसत्वविवेचनम्—

स्वभावजो रतिर्भावो हृदि सर्वस्य संस्थित ।
अभ्यासेन शमो लभ्यो योगिनां हृदि संस्थित ॥ ४५ ॥
लोकोत्तरं शमे वस्तु साधारणीकृतं स्वत. ।
स्फुटे महति भेदेऽस्मिन् भेव शान्तस्य निश्चित ॥ ४६ ॥

शान्तस्य रसत्वविवेचनाय रसगतानां तत्त्वानामत्र भणते समीक्षणमपेक्षितमिति तदत्र प्रस्तूयते । रसगतानि प्रमुखाणि तत्त्वानि निम्नलिखितानि सन्ति —

(१) रसस्य स्थायिभावश्चेतनाया सामान्यस्तरवर्तीति तस्य सकलसहृदयगोचरता ।

(२) स्थायिभावस्य लोकगतैर्विषयं सह सम्बन्ध ।

(३) साधारणीकरणम् ।

शान्तरसस्य स्थायिभाव शमोऽभ्यासलभ्य इति न हि तस्य सकलसहृदयगोचरता । ननु शमप्रकृतिकाना स सुलभ एवेति चेदुच्यते–विरला एवंविधप्रकृतिका । येषाञ्च नास्ति एवंविधा प्रकृतिस्तेषा सा अभ्याससाध्येति तस्या कृतेऽभ्यासस्य वैराग्यस्य चोपदेश ।

ननु जनसामान्येऽपि शमस्य यथाकथञ्चित्स्थिति , किञ्च मुनिनाऽपि क्वचिच्छम इति प्रोक्तमिति चेदुच्यते–एवंविधेन मनाक्स्पृष्टेन शमेन काव्ये भावस्यैव स्थितिर्न तु रसस्येति स्वीकार्यम् । ननु शमेऽनेकत्रौदासीन्यस्यापि प्रतीतिरिति तत्र को भाव स्वीकार्य इति चेदुच्यते–शमे औदासीन्यस्यापि प्रायेण प्रतीति , औदासीन्ये च प्रायेण शमस्यापीत्युभयोर्भावयोर्योगपद्ये प्राधान्येन व्यपदेशा भवन्तीति नयेन प्रधानस्य भावस्य स्थितिस्तत्र स्वीकार्या । ननु 'स्वं स्वं निमित्तमासाद्य शान्ताद्भाव प्रवर्तते' इति वचनानुसार

शान्तावस्थाया प्रकृतित्वेन स्थितिरिति शान्तरसस्य प्राधान्यमिति चेदुच्यते-भावाना प्रकृतिभूताया अस्याः शान्तावस्थाया वासनात्मनया स्थितात् स्थायिभावाद्भेद ।

शमस्य आत्मादयो विषया । एते चान्तरिका अलौकिकाश्च । ननु अत्राप्यादौ लौकिकानामेव विषयाणामुपस्थिति, तत्र चौदासीन्यप्रतीतिरिति चेदुच्यते-औदासीन्यमेतत् शमप्रेरितम् । शमस्य चास्य आत्मैवावलम्ब । शान्तरसस्य समर्थका वक्तु शक्नुवन्ति यद्विषयाणा लौकिकत्वमलौकिकत्वञ्चेति विभागोऽनुपपन्न इति शान्तस्य रसान्तरैभ्य पार्थक्यमयुक्तम् । अत्रोच्यते-रसस्यालौकिकतामेवाश्रित्य रसानुभूतेर्लोकानुभवात्पार्थक्य भवद्भि स्वीकृतम् । यद्यलौकिकत्वमकिञ्चित्कर तर्हि रसानुभूतेर्लोकानुभवे एवान्तर्भावो विधेय । न चानुभूतिगतमेवालौकिकत्व महत्त्वपूर्णं न तु विषयगतमिति वाच्यम् ।

किञ्चानुभूतिस्वरूपे तत्प्रयोजकविषयस्वरूपस्याप्यन्तर्भाव इति विषयगतेन रूपेणानुभूतेरपरक्तता स्वीकार्या । यद्यनुभूतिस्वरूपनिर्णये विषयगतस्वरूपप्रयोज्याया अस्या उपरक्तताया उपेक्षणम् तर्हि अलौकिकत्वाविशेषेण रसानुभूतेरात्मानुभूतावेवान्तर्भाव स्यात् ।

शृंगारादिषु रसेषु सीतादयो व्यक्तिविशेषा इति सीतात्वादिपरिहारेण तेषा कान्तात्वादिरूपेणोपस्थिति । न च शान्तरसे आत्मादिष्वेतत्सम्भवतीत्येषा साधारणीकरणस्याभाव । एवा साधारणीकरणाभावे आश्रयस्यापि साधारणीकरणाभाव । ननु व्यक्तिविशेषरूपस्याश्रयस्यात्र मुन्यादिरूपेण ग्रह इति कथमत्र साधारणीकरणाभाव इति चेदुच्यते-विभावगतमेव साधारणीकरणमाश्रयगतसाधारणीकरणस्य प्रयोजकमिति विभावगतस्य साधारणीकरणस्याभावे आश्रयस्य यो मुन्यादिरूपेण ग्रहस्तत्र न हि साधारणीकरणप्रतीतिसम्भावना । अत्र सहृदयहृदये शमस्य स्थिति । शमश्च रागद्वेषयोरभावरूप इत्यत्र रागद्वेषसम्बन्धिनोऽहंभावस्यापि शम । अहंभावे एव सम्बन्धविशेषस्वीकारपरिहारसम्भावनेत्येतद्रहितस्य शमस्य स्वरूपे एव साधारण्यस्य स्थिति । अनेन न हि अत्र रसगत साधारणीकरणम् ।

एव सति शान्तस्यात्मानुभूतौ न तु काव्यानुभूतावन्तर्भाव इति ज्ञेयम् ।

भक्ते रसत्वविवेचनम् —

लोकोत्तरा रतिर्भक्तौ भक्ताना हृदि संस्थिता ।
विषयोऽलौकिको भक्तौ साधारणीकृत स्वत ॥ ४७ ॥
साधनेयं परा ज्ञेया चित्तस्य निर्वृति परा ।
स्फुटे महति भेदेऽस्मिन् भक्ते भेद सुनिश्चितः ॥ ४८ ॥

भक्तिरसस्य स्थायिभावो देवादिरतिरभ्यासलभ्येति न हि तस्या सकलसहृदयगोचरता । ननु भगवद्भक्ताना सा सुलभेति चेदुच्यते-विरला एवंविधा भक्ता इति तद्व्यतिरिक्ताना सा अभ्याससाध्येति तस्या कृते अभ्यासस्य वैराग्यस्य चोपदेश । ननु जनसामान्येऽपि भक्तेर्यथाकथञ्चित्स्थितिरिति चेदुच्यते-एवंविधया मनागस्पृष्टया भक्त्या काव्ये भावस्यैव स्थितिर्न तु रसस्येति स्वीकार्यम् ।

भक्तेर्देवादयो विषया । एते चान्तरिका अलौकिकाश्च । ननु विषयाणा लौकिकत्वमलौकिकत्वञ्च रसत्वनिर्णयेऽकिञ्चित्करमिति चेदुच्यते-रसस्यालौकिकतामेवाश्रित्य रसानुभूतेर्लोकानुभवात् पार्थक्यं भवद्भि स्वीकृतम् । यद्यलौकिकत्वमकिञ्चित्कर तर्हि रसानुभूतेर्लोकानुभवे एवान्तर्भावो विधेय । न चानुभूतिगतमेवालौकिकत्वम् महत्त्वपूर्ण न विषयगतमिति वाच्यम् ।

किञ्चानुभूतिस्वरूपे तत्प्रयोजकविषयस्वरूपस्याप्यन्तर्भाव इति विषयगतेन रूपेणानुभूतेरुपरक्तता स्वीकार्या । यद्यनुभूतिस्वरूपनिर्णये विषयगतस्वरूपप्रयोज्याया अस्या उपरक्तताया उपेक्षण तर्हि अलौकिकत्वाविशेषेण रसानुभूतेरात्मानुभूतावेवान्तर्भाव स्यात् ।

शृङ्गारादिषु रसेषु सीतादयो व्यक्तिविशेषा इति सीतात्वादिपरिहारेण तेषा कान्तात्वादिरूपेणोपस्थिति । न हि भक्तिरसे देवादिष्वेतत्सम्भवतीत्येषा साधारणीकरणस्याभाव । एषा साधारणीकरणाभावे आश्रयस्यापि साधारणीकरणाभाव । ननु व्यक्तिविशेषरूपस्याश्रयस्यात्र भक्तरूपेण ग्रह इति कथमत्र साधारणीकरणाभाव इति चेदुच्यते--विभावगतमेव साधारणीकरणमाश्रयगतसाधारणीकरणस्य प्रयोजकमिति विभावगतस्य साधारणीकरणस्याभावे आश्रयस्य यो भक्तरूपेण ग्रहस्तत्र न हि साधारणीकरणप्रतीतिसम्भावना । अत सहृदयहृदये भक्ते स्थिति । अतश्च लोकगतरागद्वेषयोरभाव इत्यत्र रागद्वेषसम्बन्धिनोऽहम्भावस्याप्यभाव । अहम्भावे एव सम्बन्धविशेषस्वीकारपरिहारसम्भावनेत्येतद्रहिताया भक्ते स्वरूप एव साधारण्यस्य स्थिति । अनेन न हि अत्र रसगत साधारणीकरणम् ।

एवं सति भक्तेरात्मानुभूतौ न तु काव्यानुभूतावन्तर्भाव इति ध्येयम् । किञ्च 'भगवान् परमानन्दस्वरूप स्वयमेव हि । मनोगतस्तदाकारो रसतामेति पुष्कलम्' इत्युपादानेन श्रीमधुसूदनसरस्वतीमहाभागैर्भक्तेरात्मानुभूतिरूपतैव स्वीकृता ।

भक्तेर्मधुरादयोऽनेके प्रकारा आलंकारिकै स्वीकृता, तत्र भावान्तराणामपि योग । यथा मधुराभक्तौ रतिभावस्य योग । भावस्यास्यालौकिकत्वे भक्तिपर्यवसायित्वे

च भक्तेरेव पार्यन्तिकी प्रतीति , लौकिकत्वे च शृगारस्यापि तत्र स्पर्श । सख्यदास्यवात्सल्यादिभक्तिप्रकारेषु सख्यादीना भक्तिपर्यवसायित्वे भक्तिभावस्य पार्यन्तिकी प्रतीति , मन्यथात्वे च सख्यादीनामपि भावाना प्रतीतिस्तत्र स्वीकार्या ।

पञ्चम उद्योत

रसगतदोषसमीक्षणम्

रसे सर्वं मत सत्यम् सत्ये तस्मिश्च सूक्ष्मता ।
एव भवेद्रसास्वादोऽन्यथा दोषस्य विस्तर ॥ ४६ ॥

सत्यानुभूतौ सत्य तद्गता सूक्ष्मता चेति द्वे तत्त्वेऽपेक्षिते इति रसानुभूताव-प्यनयो स्थिति । अनेन तत्त्वयोरनयोरन्यतरस्योभयोर्वा यथासम्भवमभावे रसे दोषस्य स्थिति । सा च प्राधान्येन चतुर्धा–असत्यताप्रतीतिरूपेण सत्यगतस्थूलतारूपेण सत्यगत-सूक्ष्मताया न्यूनतारूपेण स्फुटताविरहरूपेण च । अत्र असत्यताप्रतीति पुनर्द्विविधा-सम्भावनाविरहरूपा सशययोगरूपा च । सम्भावनाविरहरूपो यो दोषस्तत्र पात्रादि-विचारोऽप्यपेक्षित । अत्र चाय हेतुर्यत्काव्ये व्यवहारादीना यदुपादान तत्पात्रविशेषगत-त्वपूर्वकमिति पात्रविशेषगतत्वेन तेषा सम्भावनाया न हि अस्य दोषस्याविर्भाव । यथा समुद्रलघनादीना रामादिगतत्वेनोपादान न हि असम्भवमित्येवविषवर्णनेऽस्य दोषस्या-भाव ।

अनेनैव प्रकारेण देशकालादिविशेषगतत्वेन व्यवहारविशेषस्य सम्भावनाया न हि अस्य दोषस्याविर्भाव । द्रौपदीगतस्य पञ्चपतिविषयकस्य वर्णने एतादृशी एव स्थिति । यत्र तु सत्यपि पात्रदेशकालादिकविचारे वर्ण्यव्यवहारस्य सम्भावनाविरहस्तत्र दोषोऽयमक्षत इति ज्ञेयम् । उत्साहस्य भीरुगतत्वेन वर्णने गुरुविषयकक्रोधस्य शिष्यगतत्वेन वर्णने जनसामान्यगतायाश्च रतेरुत्तमदेवतागतत्वेन वर्णने एतादृशी एव स्थिति । अनेन 'प्रकृतीना विपर्यय' इत्येवरूपो यो रसदोष आलकारिकै परिगणितस्तस्यात्रैवान्तर्भाव इत्यायातम् ।

सत्यगता स्थूलता—साधारणीकरण सत्यगतसूक्ष्मतापेक्षमिति सत्यगतस्थूलता-दशाया साधारणीकरणस्याभाव । अनेनात्र दोषस्याविर्भाव इति स्पष्टम् । स्वगतत्व-

नियमेन परगतत्वनियमेन च देशकालविशेषावेश इत्येवरूपो यो रसविघ्नोऽभिनवेन परिगणितस्तत्र सूक्ष्मताभावेन साधारणीकरणाभाव इति तस्यात्रैवान्तर्भाव । किञ्च निजसुखादिविवशीभाव इत्येवरूपो यो रसविघ्नोऽभिनवेन परिगणितस्तस्य सत्यगत-सूक्ष्मतापादनेन परिहार इति तस्याप्यत्रैवान्तर्भावो ज्ञेय ।

सत्यगतसूक्ष्मतायाः न्यूनता — पशुपक्षिगतायां रतौ नरनारीगतरत्यपेक्षया सूक्ष्मताया अभाव इत्यत्रास्य दोषस्याविर्भाव । न हि पशुपक्षिगतभयवर्णने एतादृशी स्थितिरिति तत्रास्य दोषस्याभाव । अनेकगतान्तविषयाया रतौ अनुभयनिष्ठायाञ्च रतौ सूक्ष्मताया नापि हानिरित्यत्रायमेव दोषो विज्ञेय । व्यभिचारिरसस्थायिभावाना स्वशब्दवाच्यतायामप्येतादृशी स्थितिरिति स्पष्टम् ।

स्फुटताविरह —काव्ये सत्यस्य यन्निरूपणं तत्र सत्यगतसूक्ष्मताया स्फुटता अपेक्षिता इत्यस्या अभावे स्फुटताविरहरूपस्य दोषस्याविर्भाव ।

काव्यगते सत्ये समग्रतादृष्ट्या यद्यप्येकत्वस्य प्रतीति तथापि भेददृष्ट्या तत्रानेकत्वप्रतीतेरपि सम्भावना । अस्यामनेकत्वप्रतीतौ अनेकेषु सत्येषु सम्बन्धस्यान्वयस्य वा प्रतीतिरित्येतस्य प्रतीतेरत्यावश्यकता । सम्बन्धाभावे एकत्वप्रतीतेर्भङ्ग इति दोषस्याविर्भाव । प्रतिकूलविभावादीनां न हि प्रस्तुतेन सम्बन्ध इति तेषां ग्रहे सम्बन्धाभावाद् दोषस्य स्थिति । अकाण्डे प्रथनेन अकाण्डे छेदनेन चापि सम्बन्धस्य भङ्ग इत्यत्रापि दोषस्य स्थिति । अनङ्गस्याभिधानमित्येवरूपो यो दोष आलङ्कारिकै परिगणितस्तत्रा-प्ययमेव हेतु ।

काव्ये प्रतिष्ठितेषु सत्येषु एकमङ्गि अन्यानि च तदङ्गानि । अस्याङ्गिनः तस्य प्राधान्यमिति तत्सिद्धये तस्य यथावसरमनुसन्धानमपेक्षितम् । एतदभावे दोषस्य स्थिति स्वीकार्या । अनेनैव कारणेन अङ्गिनोऽननुसन्धानमित्यस्य दोषपदवाच्यता ।

काव्ये यस्य सत्यस्याङ्गत्वेन स्थितिस्तस्य गौणतेति तस्य विस्तारोऽनुचित । अनेनैव हेतुना अङ्गस्याप्यतिविस्तृतिरित्यस्य दोषपदवाच्यता ।

काव्ये सत्यस्य स्थिति प्रायेण पात्रादिगतत्वेन भवतीति यस्मिन् पात्रे सत्यान्तर्गतस्य भावविशेषस्य स्थितिर्न हि तस्मिंस्तद्भिन्नस्य भावविशेषस्य सन्निवेशो विधेय, एतद्विपर्यये तु व्यक्तित्वैक्यभङ्गाद् दोष स्यात् ।

□

First Udyota

Description of Truth

I first pay my obeisance to the labour and then to the labourer, because it is labour alone which in the form of the labourer sustains the world [1]

Having paid my obeisance to *Dhvanikara*, the author of *Dhvanyaloka* (who spread the light of *Dhvani*) I with the blessings of *Vidyadhara* (name of my preceptor) proceed with the writing of *Rasaloka* (spread the light of Rasa theory) [2]

I am neither gifted with extraordinary faculty, nor have I a proficiency in speech But I donot believe in appearance, so truth is my only recourse [3]

Truth is liked by all, sq subtlety in this leads to excellence In scriptures it is termed as knowing, while in poetry it is termed as experience [4]

Truth is liked by all so it is but natural that it should find its place in poetry also This truth as it appears in poetry is not in the nature of matter but is rather in the nature of knowledge This knowledge again is not so by itself but is so by virtue of its relation with the objects As such in this state of mind objects appear as objects of knowledge When these objects of knowledge attain subtlety, they give rise to effectiveness Material objects can be cited an instance in this connection Material objects are of three kinds-solid, liquid and gas The solid turns into liquid and the liquid into gas For example, water which is first in the form of

snow turns into liquid and the liquid, with its association with fire, further turns into gas This is the way of attaining subtlety in so far as the material process is concerned This adds to effectiveness So far as the subtlety pertaining to objects of knowledge is concerned, it is from the viewpoint of the mental process But it, too, is subtlety, so it also results in effectiveness This effectiveness is what we call poetic beauty. This is in the form of intense activity of *Citta* Thus there are two elements in poetic beauty-on the one hand there is subtlety of truth, while on the other hand there is intense activity of *Citta* This intense activity is in the form of experience, so we can say that in poetry we have an experience of truth

This experience of truth is found in science etc also, but it is the result of mental effort which acts as an opposite force So there is lack of *Camatkara* in such cases *Camatkara* is, however, possible in science etc. when the mental effort directed towards truth slows down for a while and the subtlety regarding truth shines forth in its bloom In poetry subtlety of truth appears automatically before *Sahrdaya*, so it does not need any effort It all happens due to poetic faculty

Moreover, experience of truth in poetry and science differ in so far as their objects are concerned In poetry experience of truth is based upon conformity to world So this conformity appears as an object there In science, however, the experience of truth is based upon an investigation into the material elements So these material elements appear there as objects

In spiritual experetence also experience of truth exists, but what appears here as an object is not conformity to world but elements other than material. Moreover, what is important here is that the consciousness tends to its own nature In poetic experience, this process, though present in some form or the other occupies yet a subordinate position Further this process, too, results through the medium of subtlety of truth which is in the form of conformity to world, while in spiritual experience this process is the direct result of the nature of experience itself

Moreover, spiritual experience is based upon *Sadhana* and as such is stable This is not the case in so far as the experience of truth in poetry is concerned

Moreover, experience of truth in poetry is fully concretised, but the spiritual experience of truth is either not so or is so to a lesser degree In science etc also experience of truth is not concretised The reason as to why this experience of truth in poetry is fully concretised is that it incorporates characters in itself That is why poetry is known as the creation of the poet

This experience of truth can be termed as experience of realism also For example—

ग्रीवाभङ्गाभिराम मुहुरनुपतति स्यन्दने बद्धदृष्टि
पश्चार्धेन प्रविष्ट शरपतनभयाद् भूयसा पूर्वकायम् ।
दर्भैरर्धावलीढै श्रमविवृतमुखभ्रंशिभि कीर्णवर्त्मा
पश्योदग्रप्लुतत्वाद् वियति बहुतर स्तोकमुर्व्यां प्रयाति ॥

Here subtle attributes of a terrified and running deer have been described So we say that the description at hand is quite real and true and as such has an experience of realism or truth

This experience of realism differs from realism or a knowledge of realism For example—

"The cow gives birth to a bullock It takes grass in its mouth and eats it

Here correctness of the description is beyond dispute But the attributes described here lack subtlety So the description is devoid of producing an experience of realism

"The tail of the cow is three feet long with a tuft of hair at the end which is nine inches long"

Here knowledge of the correctness of the attributes of cow is the result of mental effort So it does not come under the experience of realism

Thus it is clear that experience of truth has two elements—truth and subtlety pertaining to truth Here we first take up the description of truth

The world is the basis of truth and it is the world where truth is based So a poet, with an eye on poetry, has to take care of this world-ly basis [5]

If the worldly truth has an attraction for a poet, his work becomes worth relishing But in case it ceases to have an attraction for him his work becomes devoid of relish [6]

This truth as it appears in poetry is related to world This is as follows —In poetry this truth is brought about by poetic faculty which makes world as its object So it is but natural that what the poet receives as truth proceeds from the world It is, however, to be noted that the process of receiving the truth from the world has nothing in common with imitation Imitation is a passive following of the object, but here what the poet recieves by his poetic faculty is made to merge in his self and it is then that it finds expression

It is due to this reason that poetry is termed as creation of the poet and is said to excel the creation of the creator in so far as it differs from it Here difference does not mean absence of relation with the world, but rather a new creation dependent upon the world A question here arises that a poet has been termed as creator and self-born, so it is natural that the creation resulting from his poetic faculty may be of his own accord and as such divorced of any relation with the world Here we reply that poetic faculty gives rise to such subtle forms which either exist in the world or are related to it Poetic faculty has two aspects—insight and creation The first aspect makes the poet observe the subtle forms which either exist in the world or are related to it, while the second aspect gives expression to them As such it is but evident that what results from poetic faculty is a thing of the world or one related to it It may be argued here that what the creative aspect

so gives expression to includes in itself creation of forms as well Here we reply that this does not affect our position as this creation, too, is related to the world This being so, what is termed as a creation of the poet out of his own accord simply means that he is free to select material of his choice from the world

> अपारे काव्यसंसारे कविरेव प्रजापतिः ।
> यथास्मै रोचते विश्व तथेद परिवर्तते ॥
> शृगारी चेत् कवि काव्ये जात रसमय जगत् ।
> स एव वीतरागश्चेन्नीरस सर्वमेव तत् ॥

— *Dhvanyaloka*

This verse should be interpreted in this light Here the last two lines clearly mean that a poet who has a liking for erotic description selects from the world such materials alone as suit this purpose with the result that his poetry becomes worth relishing But in case he ceases to have any liking for the world he develops a dislike for worldly objects with the result that his poetry devoid as it is of any relation with the world ceases to have any charm for us Here the word शृगारी occurring in third line has a restricted meaning So it will be proper to change the last two lines in the following manner :—

> लोकसख्ये रुचौ सत्यां जात रसमय जगत् ।
> तत्रैव रुच्यभावे च नीरस सर्वमेव तत् ॥

A question here arises that in his *Karika* 'नियतिकृतनियमरहिताम्' Mammata describes poetic creation as one not dependent upon anything else, so its dependence upon the world does not fit in here To this we reply that Mammata in his *Vrtti* explains this dependence upon another (अन्यपरतन्त्रत्व) in the following way — Creation is dependent upon atoms which are the inherent causes and upon *Karma* etc which are the accessory causes Here atoms etc are different from the creator and this difference between them exists not only prior to the process of creation but also

during the process of creation Thus it relates to both the times, past as well as present Here difference has to be understood in this sense So far as the difference of the world from the poet is concerned, it exists only prior to the process of poetic creation and not during it Because during this process the worldly forms merge in the poet s self and as such lose their separate identity Thus the world cannot be said to be different from the poet in this sense In the circumstances the poetic creation which depends upon the world cannot be said to be dependent upon one that is different from it. As such not depending upon anything else and depending upon the world donot involve any contradiction

Further, it is not in its physical form as the atoms are but rather in the form of being an object of knowledge that the world is the basis of the poetic creation And the poet is independent so far as the presentation of this form is concerned Thus अनन्यपरतन्त्रत्व and लोकाश्रयत्व donot involve any contradiction

A question here arises that according to Mammata the creation of the creator follows the rules of नियति, while poetic creation is free from them So the poetic creation cannot be said to be dependent upon the world Here we reply that the word नियति generally means providence, fate or past actions So the relevant part of Mammata's *Karika* means that the creator proceeds with the creation of man etc with due regard to this element of past actions and this is quite proper But so far as the presentation of characters in poetic creation is concerned what the poet is concerned with is not this element, but their forms as they obtain in the world So the dependence of poetic creation upon the world remains unaffected

Mammata belonged to Kashmir So it is likely that this word has been used by him in the sense it has in Kashmir system of philosophy. This sense is as follows —

नियतिर्योजना धत्ते विशिष्टे कार्यमण्डले ।

—*Tantraloka*

यास्य स्वतन्त्रताख्या शक्ति सङ्कोचशालिनी सैव ।
कृत्याकृत्येष्ववश नियतमिमु नियमयन्त्यमूंनियति ॥

—*Tantraloka*

From this it is clear that नियति is the cause and effect relation that acts as a restraint upon the doer So far as the poet is concerned, he is free from this element of restraint, so his creation cannot be said to be dependent upon the world Here we reply that in the present case the above element simply means that the poet gifted as he is with poetic faculty, is independent in presenting the worldly objects As such this independence is not opposed to a relation between poetry and the world

It is further argued that poets are said to be unfettered So they should be free from the worldly rules which act as restraints In the circumstances the poetic work cannot be said to be related with the world Here we reply that the poets have their basis in the world and so they proceed here undeterred and automatically As such the worldly rules donot act as restraints for them but are, rather, lovable to them

A question here arises that in poetry the matter is twofold-related and unrelated So far as the related matter is concerned, its relation with the worldly truth is possible But the unrelated matter cannot be taken to be so Here we reply that what you term as unrelated matter is there for proper elucidation of the related one So it should not be treated in isolation

Further, poerty is so because it is communicated to *Sahrdayas* and *Sahrdayas* are people from this world So in case the poetry is unrelated to the world, it will lose this communicative quality and consequently will cease to be poetry at all

Moreover, the poet is regarded as the knower of the human heart This, however, is not possible if the poetry is unrelated to

the world So the truth as we see in poetry cannot but be related to the truth as it obtains in the world

In the world there are two elements-matter and man Man again consists primarily of three elements—life force (प्राण), heart and mind Here mind generally proceeds towards matter So the matter becomes an object of mind and the mental activity is regarded as one directed towards the object This activity is predominant in the world. So it is the realism of life The activity other than this is directed towards soul It is seen only in rare cases So it is secondary and is regarded as the idealism of life

The two elements—life force and heart—are the source of action in life So the mental activity directed by them has got some significance Here the object of the mental activity which is directed by life force is regarded as truth relating to life force and the object of the mental activity that is directed by heart is regarded as truth relating to heart Truth other than these as we see in the world is known as the truth relating to nature

Truth relating to nature—Nature, in fact, includes all those inanimate objects which we find around us In this way not only forests, rivers etc but trains, factories aeroplanes etc also are included in it Some one might object to this inclusion on the ground that trains etc are man—made and as such are the deformations of nature But this is not proper, because gardens etc though man-made are yet included in nature Moreover, according to *Samkhya* system of philosophy, this whole nature as we see before our eyes is a deformation of nature The real nature, however, is in an unmanifested form and this so called nature is a deformation of that real nature

"मूलप्रकृतिरविकृतिर्महदाद्याः प्रकृतिविकृतयः सप्त ।
षोडशकस्तु विकारो न प्रकृतिर्न विकृतिः पुरुषः ।"

—*Samkhyakarika*

As such the difference based upon the original and the deformed is of little consequence

It is, however, not proper to say that our relation with the gardens etc is very intimate, but this is not so in the case of trains etc Because the intimacy of relationship depends not upon as to how long the association is but upon as to how close the association is So far as the trains etc are concerned their association with us in the present age is very close So these are intimately related to us Description of animals, birds etc which comes as subsidiary during the course of the description of nature is also included in nature Our relationship with the truth relating to nature is obvious

Truth relating to lifeforce —

The world is based upon life force and the life force is based upon matter All the beings proceed towards matter So matter occupies a paramount place[7]

Matter (in the form of produce) is based upon labour So it should go to the labour But see the anomaly of the world that the produce goes to one who does not put in labour[8]

This is not spiritualism, but an appearance of it Under cover of this apperance the rich are busy in amassing the riches[9]

In order to sustain life food, water etc are needed So life force (प्राण) experiences hunger, thirst etc This is what we say as the activity of the life force towards food etc In this way these are known as *Artha* Though in a broader sense of the term everything that becomes an object of knowledge comes under *Artha*, but *here we have used this word only for those objects that are needed* to sustain life Further, what is instrumental in obtaining the above objects also comes under *Artha* So coins, currency etc are also included in this It is a known fact that life force proceeds towards this *Artha*, and the process once so started does not come to a halt, but goes on till accumulation of wealth becomes its aim In the beginning *Artha* serves as a satisfaction for the life force but being

carried to excess it gets associated with ego The ego, however, knows no satisfaction So the excess of *Artha* related to this ego and our activity in this direction know no limits

In society this truth relating to matter is known as materialistic truth Here production is the result of labour and labour is associated with the labourer So production should go to the labourer But a major part of this production goes to the wealthy and the reason for this is his money power Thus money and not labour is instrumental for the share of production the wealthy gets This deprives the labourer of what is his due This is known as exploitation of the labourers by the rich Here the rich exploit and the labourers are exploited This gives rise to anomaly and struggle in the society This is what is known as class war In this struggle which primarily results from life force heart also gets associated Heart, however, is the seat of emotions So emotions get involved in this struggle Our relation with this truth which predominates in society is very intimate

Truth relating to heart —Heart element gives rise to relations in society These relations are primarily threefold—those based on blood, those based on association and those based on similarity of ideas These relations give rise to groups, such as family etc Among these the groups known as country and religion have a wider sphere for operation and are as such important In the group called country not only similarity of ideas but association with a particular place also plays an important role The relationship with this country is known as nationalism This nationalism also is a reality of life, but its effectiveness is certainly less than what we find in materialistic reality So far as the element of religion is concerned, it combines realism and idealism both Its effectiveness, too, is similar to that of nationalism The above elements known as family etc are less powerful as compared to *Artha* And the reason for this is that firstly this *Artha* resulting as it is from life force is dominant Secondly in groups such as family etc which are based on relationship, the relationship

itself is not observed Further, there are mutual actions and reactions among the groups themselves This, however, results in anomaly

When the materialistic element plays its dominant role in society religion acts as a cover to it The reason for this is that it is materialistic truth alone that prevails there The element of religion, however, comes there not by itself but simply to advance the cause of materialistic element As such this is not religion but an appearance of it Religion also has two elements—internal and external When the internal element of religion is absent and only an outward form of it exists we have this appearance of religion In materialistic reality the exploitation is done by the rich class So it is this class that takes recourse to appearance of religion This recourse is twofold—intentional and unintentional In the first case the rich class is aware of the cover, so it takes recourse to such a course with a view to achieve its ends In the second case the above class is not aware of the cover, none the less it is to be regarded as a cover

So far as the true nature of religion is concerned, it also has its place in society, but only in rare cases

When the materialistic element plays its dominant role in society nationalism also like that of religion acts as a cover to it

So far as the true nature of nationalism is concerned, it also has its place in society but only in rare cases

In society, not only religion and nationalism but knowledge also is likely to act as a cover to materialistic element In such a case knowledge tends towards materialistic approach So it is not knowledge but an appearance of it and it is this appearance that is a cover Thus the element of cover or concealment in the form of pseudo religion etc is also a reality of society But this reality lasts only so long as the above cover is not dissolved With its dissolution, the reality in question also comes to an end

Joint description of the element of heart and the element of life force in society :—

The presence of the element of life force is seen even with other elements in the different groups found in society This element is more powerful than other elements So it brings about a change in the groups which the other elements have brought into being Moreover, the anomaly which other elements give rise to in these groups brings about a decline of other elements and the element of life force gains ground The way this anomaly proceeds through man's actions in society and results in the supremacy of the above element is as follows :—In society every individual has a definite place and this place is in the form of some work This work enables him to earn money So the place becomes associated with money Work in society has to follow some rules But, here, relations also come to influence their course with the result that the rules become violated This brings about anomaly As the place is associated with money man endeavours to stick to it In this endeavour he takes recourse to relationships or contacts whose effectiveness in society is a well known fact This results in the loss of energy and the consequent loss of work In order to conceal this loss man takes to what appears as work This is nothing but a cover But instead of concealing this cover brings out the apparent in its true colour However, in his bid to establish contacts man cleverly takes recourse to what appears as relationship and this results in the loss of the element of relationship itself Throughout this process materialistic element persists with the result that it becomes the only surviving element

Spiritual truth :—Spiritual truth in this world belongs to the individuals and not to the society and these individuals also are very few Here it may be argued that Brahman is the only reality and the world is simply an illusion To this we reply that it is so only for one who has attained Brahman and not for others They are yet struggling in the world And it is this fact that makes the world as it is Further what we often see in society is not spiritualism but an appearance of it This is as follows —The society

is primarily materialistic in approach So the rich class which is a part of this society is bound to be so In the circumstances it takes to the exploitation of the labour class and makes this exploitation its primary aim In order that this aim may remain unnoticed it is necessary that it should have a cover This purpose can best be served by what is either different from or opposed to materialistic element So far as the elements different from matter are concerned, these are religion, nationalism etc which are based upon heart element and the element opposed to matter is known as *Atman* Among these elements what is opposed to matter is most effective in this respect So this effectiveness goes to the element of soul Soul again has two elements—the intrinsic nature and the outward form So far as the intrinsic nature is concerned, it cannot serve as a cover to matter So it is outward form alone that acts as a cover And this is what is known as an appearance of spiritualism

A question here arises that inspite of the fact that the supreme truth is a rare phenomenon in society, the approach at least, to this truth is quite common Here we reply that so long as there is economic disparity resulting from realism in society, idealism based upon spiritualism cannot bring about stability and effectiveness in spiritualistic approach

Relation of poetry with worldly truth in Sanskrit Poetics

Sanskrit Poetics regards poetry as related to worldly truth This is clear from the following verse appearing in *Natya Shastra* —

All the scriptures, duties, crafts and actions that proceed from the world are known as drama *Natya Shastra*

Auchitya theory of Sanskrit Poetics and *Auchitya* based *Rasa* theory also go to prove this relationship According to *Auchitya* theory propriety as regards behaviour is an important part of *Auchitya* According to this poetic description has to be in conformity with worldly behaviour and it is this conformity which can be termed as the relation of poetry with the worldly truth

During the discussion of *Rasa* theory importance of *Auchitya* becomes evident

There can be no other cause except impropriety for the non-relish of Rasa It is, indeed, the compliance with the well-known proprieties which is the secret of *Rasa*

—Kavya Prakash

It clearly proves the relation of poetry with the worldly truth Moreover, the following statement during the course of discussion of *Rasa* is significant

What are causes, effects and accessories of the permanent emotion of *Rati* etc in the world are known as *Vibhavas, Anubhavas*

and *Vyabhicharins* in poetry and drama. The permanent emotion as suggested by these is known as *Rasa*

—*Kavya Prakash*

From this it is clear that in *Rasa* propriety as regards *Vibhavas* etc is based on conformity to worldly behaviour. And it is this conformity that amounts to an expression of worldly truth in poetry

So far as the discussion regarding plot, hero and *Rasa* in the works on dramaturgy is concerned, it also proves the relation of drama with the worldly truth

Inspite of all this, the description of social truth based on the element of life force is not found in Sanskrit Poetics. Such a description was possible mainly in the course of the treatment of the plot and partly in the course of treatment of the hero. So far as the treatment of plot is concerned it is devoted to divisions of plot, such as main and incidental, its process of evolution, its relishing nature or otherwise. All this description is based upon the plan of the plot and its conformity to *Rasa* and not upon as to how it conforms to worldly truth. In the treatment of the three divisions of the plot, such as legendary etc also such an approach is lacking

If we cast a glance at the treatment of *Rasa* in the works on dramaturgy, it appears that it is elaborate and complete. But this is not the case in so far as the treatment of plot is concerned. It occupies a subordinate position. This fact has been admitted by the *Alankarikas* clearly

The Sandhis and its parts are resorted to with a view to suggest *Rasa* and not simply because these are laid down in the scriptures

From a perusal of works on Sanskrit Poetics it appears that the approach of *Alankarikas* was individualistic and not socialistic. So the treatment of individual emotions and actions relating

thereto is minute and exhaustive but the social set up resulting from these emotions has been treated only in a casual way

It may be argued that the individual emotions are permanent So it is quite proper to discuss them So far as the social aspects are concerned, these are liable to change So their discussion is not possible Here we reply that barring a few individual emotions the rest are not permanent, but have gradually evolved Further, inspite of the fact that social aspects undergo change the impact which life force has on the society is permanent indeed

It may further be argued that the discussion of this socialistic truth belongs properly to economics and sociology So its discussion in poetics is not pr per Here we reply that the discussion of emotions also belongs to psychology, still it finds its place during *Rasa* discussion In the same way there is nothing improper in assigning a place to matters relating to sociology in our discussion on Sanskrit Poetics

theo It can be said that according to *Alankarikas* socialistic truth
theori the set up of *Varna* and *Ashrama* based on actions and that
Auchi ertainly been followed in representing hero etc Here we reply
mity the anomaly which life force and ego bring about in the above
ter up needs also to be treated in this context

The works on dramaturgy, however, donot oppose the treatment of economic disparity existing in the society nor do they prohibit the representation of the labourer or the leader of the labour class as a main character in drama *Kavya* is regarded as a representation of world So the treatment of economic disparity which is a part of this representation cannot possibly be excluded from *Kavya* So far as the representation of the main character is concerned, it will be proper to discuss here the general qualities of the hero which are as follows —

The hero should be polite, charming, dedicated, efficient, sweet tongued, popular, upright, eloquent, of exalted lineage, resolute, young, endowed with intelligence, energy, memory, wisdom,

arts and pride, heroic, mighty , vigorous, familiar with codes and dutiful (धार्मिक)

—Dashrupaka

A mong these qualities there is no such quality which a labourer or a leader of the labour class is not likely to possess So far as the quality of being dutiful (धार्मिक) enumerated here at the end is concerned, its existence in a labourer is beyond doubt It is as follows—The word धार्मिक (dutiful) is derived as one who does his duty and the labourer is bound to perform his duty in the form of labour, otherwise his identity comes to an end As such performance of duty is an integral part of the labourer's nature

From a perusal of the definition of *Mahakavya* etc also it appears that *the labourers etc are not excluded from the category of a hero The definition of a Mahakavya* is as follows

सर्गबन्धो महाकाव्य तत्रैको नायक सुर ।
सद्वश क्षत्रियो वापि धीरोदात्तगुणान्वित ।

Here the word सुर (god) is used as an adjective of hero The divisions in the form of सुर and असुर is based upon nature and not *upon wealth So wealth becomes subordinate in this division As such there is nothing wrong in the labourer becoming the hero* Moreover, the word सद्वश (of noble lineage) is used here as an *adjective of warrior class And noble lineage depends upon nature* So there is nothing wrong in the labourer becoming the hero

Inspite of all this the fact that economic disparity and labour class find little mention in these works is a matter of giving serious thought for us

In Sanskrit *Mahakavyas* and dramas also the treatment of *economic disparity as existing in the society finds little place Many reasons can be put forward in this connection*

One of the reasons can be that some poets and dramatists lived at a time when India was happy and prosperous and consequently free from economic disparity

This can also be cited as one of the reasous that Sanskrit poets often enjoyed the patronage of the kings So their association with the life of the down trodden was very little

Some may here hold the view that spiritualism in Indian society served as a curb on the materialistic approach . So the economic disparity resulting from such an approach did not exist here Here we say that according to spiritualistic Indian philosophy itself materialistic approach of the senses is a fact of life So the existence of this approach cannot be denied in society Moreover, the contention that Indian society was always free from such an approach and the resulting economic disparity is not warranted by facts The arguement that despite this materialistic approach the virtues like kindness, generosity etc resulting from spiritualistic approach were intact in Indian society and thereby made economic disparity less acute here is only partially correct Because in the event of spiritualistic process coming to retardation the above virtues served as a mere cover to materialism and the materialism so covered was more dreaded than even the naked one

This also can be cited as one of the reasons that In the light of the current materialistic definition of the spiritualistic *Karma* theory the labour class in Indian society regarded the past actions as responsible for the present poverty of the poor and the present prosperity of the rich with the result that instead of giving rise to a class war the economic disparity present in society gave rise to fatalism Here we reply that even if we accept this arguement partially or wholly the above disparity ought to have been assigned a place in the literature concerned

Discussion of the relation of the word and the meaning

In poetry truth lies in the meaning and the meaning lies in the word In fact it is known as Sahitya because it has both the word and the meaning[10]

In poetry truth appears in the form of meaning So meaning comes under poetry This meaning, however, is expressed by the word and is inherent in it So word also comes under poetry Thus both the word and the meaning come under poetry and make its name *Sahitya* meaningful

Shri Dwivedi is of the opinion that word is excluded from poetry If we look into the nature of word, it will be clear that this view does not hold good[11]

Dr Rewaprasad Dwivedi is of the opinion that word does not come under poetry Here in order to determine the relation of the word with poetry we have first to consider as to what this word actually means The word has two functions : Firstly, by its sound effects it gives expression to harshness, softness etc conducive to the emotion concerned and secondly it expresses the meaning In our opinion, even the first function has its value in poetry So far as the second function is concerned, its value is recognised by all Moreover, it is not that with the meaning having been expressed, the word ceases to exist in the aesthetic experience, but, rather, appears there again and again and as such cannot be excluded from poetry The case is however, different with the word in a scripture

Moreover, what is expressed in poetry is not a meaning in general, but a meaning in particular and this is so because the meaning is appropriate in the particular reference where it is used This appropriateness results from the word and is related to it So the word has to be included in the poetic beauty resulting from it For example, when different qualities of a woman are to be expressed, different words like प्रमदा, कान्ता etc are to be used according as these are appropriate So the poetic beauty resulting from the use of a particular word includes that word also This is clear from Kalidasa s following verse —

सरसिजमनुविद्ध शैवलेनापि रम्यम्,
मलिनमपि हिमांशोर्लक्ष्म लक्ष्मी तनोति ।
इयमधिकमनोज्ञा वल्कलेनापि तन्वी,
किमिव हि मधुराणा मण्डन नाकृतीनाम् ॥

—*Abhijnana Shakuntalam*

Here instead of कमल the word used is सरसिज which is quite appropriate in the particular reference Similarly instead of श्यामलम्, मलिनम् etc the word used here is अनुविद्धम् which is also appropriate The use of the word तन्वी also is significant So the poetic beauty resulting from these words includes these words also Moreover, the position and order of the words also play an important part in the meaning of the entire verse So these form an integral part of the resultant poetic beauty

Moreover, from the viewpoint of the poet as well as from that of the *Sahrdaya* the word is included in the nature of poetry So far as the viewpoint of the poet is concerned, it has two aspects-experience and expression Poetry cannot be said to be complete without the latter one The word, however, is included in this latter aspect. So word is an integral part of poetry

Croce holds a different view in this regard According to him expression alone is poetry and this expression is internal

experience which does not need external manifestation for its completion —

'When we have mastered the internal word, when we have vividly and clearly conceived a figure or statue, when we have found a musical theme, expression is born and is complete, nothing more is needed What we then do is to say aloud what we have already said within, sing aloud what we have already sung within'

This view does not seem to be proper Internal experience is confined to poet alone It is not likely to get associated with the *Sahrdaya* So it needs to be transformed into expression This expression is in the form of word etc Moreover, experience is not transformed into experience the moment it comss into being, but needs for it the assistance of the words etc

So far as the viewpoint of the *Sahrdaya* is concerned the word appears in close union with the meaning So here also word forms an integral part of poetry

In order to prove expression as external to poetry, Dr Dwivedi advances the following arguement —

अभिव्यक्तौ तु दुग्धस्य हेतुर्गोपालदारकः ।
किमसौ धेनुभावेन पूज्यते पामरैरपि ॥

Here according to Dr Dwivedi the cause of the milk is cow and the cause of the manifestation of the milk is the cowherd boy So the manifestation of the milk is to be disregarded
Here we reply —

अभिव्यक्तौ तु दुग्धस्य हेतुरुत्स्नवनक्रिया ।
नान्या धेन्वा बहिर्मात्रस्तन्यामस्या स्थितिर्मता ॥[15]

The cause of the manifestation of the milk is उत्स्नवनक्रिया which belongs to the cow So this manifestation is not to be disregarded Here Dr. Dwivedi can argue that this उत्स्नवनक्रिया belonging

to the cow has been brought into being by the cowherd boy Here we reply that this उपस्नवनक्रिया is the result of the cow's desire So the cowherd boy is external to it

Dr. Dwivedi holds the view that poetry is in the nature of knowledge and the word is external to knowledge So the word cannot be included in poetry

"*Kavya* is in the nature of knowledge So it cannot be in the nature of word If the word is regarded to be in the nature of knowledge, its very identity comes to an end

Kavyalankara Karika

Here we reply —

"We also admit that *Kavya* is in the nature of knowledge Because the word which is external attains the form of knowledge '[13]

"If, however, the word were to come to an end by attaining the form of knowledge, the meaning also should come to an end by attaining the form of knowledge [14]

It is true that *Kavya* is in the nature of knowledge We also have accepted this position in our work entitled *Vastvalankaradarshanam* —

"The वाच्यार्थ is known by अभिधा, so a question arises as to what this known meaning is The answer can be that it is in the nature of knowledge '

—Vastvalankaradarshanam Page 6

But this fact is not in any way opposed to the word being the integral part of poetry This can be explained as follows — At first the word is external to knowledge So it differs from knowledge. But later on it is grasped by the ear and attains the form of knowledge So there is nothing wrong in regarding it as an integral part of poetry

Moreover, according to *Nyaya* system of philosophy, with the preceding letters having attained the form of impressions, it is not the whole of the word that remains external, but only the last letter of it And this, too, attains the nature of knowledge after it has been grasped by the ear

'पूर्वपूर्ववर्णानुभवजनितसंस्कारसहकृतेन अन्त्यवर्णसम्बन्धेन श्रोत्रेणैव पदप्रतीतिर्जन्यते ।'

—*Tarka Bhasha*

Moreover, if the word were to lose its identity by attaining the nature of knowledge the same should be the case with the objects of the meaning when these attain the nature of knowledge These objects are jar, cloth etc If these were to come to an end, what will be the nature of meaning devoid of the objects Because knowledge is so not by itself but because of its relation with the objects In the circumstances the objects donot cease to exist, but rather become internal at the time of their knowledge

Dr Dwivedi holds the view that the word is absent from the poetry composed by the dumb So the word is external to poetry

Here we reply —

"The word which is the object of ear attains the form of knowledge It is not external to dumb, but exists there [15]

The word is the object of ear So it becomes internal when grasped by the ear This is true in the case of the dumb also As such the poetry composed by the dumb is not devoid of word

Dr Dwivedi again argues that despite the change of words due to translation, the poetry remains unchanged So the word does not form an integral part of poetry

Here we reply :—

"The translation does result in the inferiority of poetry With the change in words, there is definitely a corresponding change in meaning also" [16]

In translation the *Kavya* does not remain unchanged but becomes rather similar to the original For example, the translation of Meghaduta is not taken as Kalidasa's Meghaduta, but a translation of it Moreover, in poetry the word has significant meaning This significance suffers in translation So the translation is not as important as the original Moreover, the charm which a poetry possesses by way of melody and sound effects clearly diminishes in translation That is why works like Gitagovinda cannot be translated

Second Udyota

A critical study of RASA

Subtlety of truth pertaining to poetry which we have discussed beforehand can be brought about in many ways These are stated here in brief —17

Presentation of subtle components, similarity, corroboration, presentation of cause and contradiction which is in fact not contradiction 18

Speciality of *Vyapara* known as suggestion and association of emotions, these are the ways we have accepted here 19

So far as the experience of truth in poetry is concerned, it is not to be ignored It is the soul of poetry It is there in *Rasa* experience also 20

After a discussion on truth, we now proceed with the treatment of subtlety as regards truth In this connection we take up for consideration the poetic methods that bring this subtlety into being The *first method can be said to be the presentation of subtle* components of the worldly truth The subtlety of truth can be expressed by corroboration and presentation of cause etc also So these are some of the other methods In poetry the subtle components are expressed by the word So these are in the form of meaning This expersslon of meaning by the word depends upon *Vyapara* So with the *Vyapara* attaining subtlety the meaning attains significance and consequently this becomes one of the methods In

poetry the subtle components become part of our poetic experience which gets ■ stimulus due to an association with emotion So the association of emotion is one of the methods Presentation of subtle components of truth constitute *Svabhavokti Alankara* and presentation of corroboration etc Constitutes अर्थान्तरन्यास etc Subtlety of *Vyapara* is found in suggestion. These topics have been discussed in my work entitled *Kavyasatyaloka* So these are not taken up here The association of emotion with the subtlety of truth constitutes *Rasa* So it has to be discussed here in detail According to *Dhvanivadins* Rasa is designated as असंलक्ष्यक्रमव्यङ्ग्यध्वनि So it has the beauty of *Vyanjana Vyapara* From our viewpoint it is imperceptible Inspite of this fact *Rasa* has baen regarded to be superior to other suggested meanings The reason for this is that *Vibhavas* etc are represented here and it has the association of internal emotion *Vibhavas* etc can be included in subtlety regarding truth So it will be proper to discuss this subtlety in association with emotion This subtlety in association with emotion results in the experience of truth So *Rasa* experience is one of the kinds of experience of truth Moreover, the discussion of *Rasa Sutra* and its illustrations also prove that *Rasa* experience comes under the experience of truth First we proceed with the discussion of *Rasa Sutra* Lollata has explained it as follows

"विभावैर्ललनोद्यानादिभिरालम्बनोद्दीपनकारणैः रत्यादिको भावो जनितः, अनुभावैः कटाक्षभुजाक्षेपप्रभृतिभिः कार्यैः प्रतीतियोग्यः कृतः, व्यभिचारिभिर्निर्वेदादिभिः सहकारिभिरुपचितो मुख्यया वृत्त्या रामादावनुकार्ये तद्रूपतानुसन्धानान्नर्तकेऽपि प्रतीयमानो रसः।"

—*Kavyaprakash*

Here scholars are generally of the opinion that Lollata regards *Rasa* experience as belonging to the character or the actor But this does not seem to be proper Because here the word प्रतीयमान ■ related with the word रत्यादिक So *Rasa* amounts to a experience that *Rati etc* belong primarily to the character an secondarily to the actor in so far as the latter puts on himself th

role of the former Now such an experience belongs invariably to *Sahrdaya* So according to Lollata *Rasa* amounts to *Sahrdaya's* experience that *Rati* etc belong either to the character or to the actor *But it is a fact that experience of Rati etc* as belonging to others cannot be a source of charm In the circumstances we cannot regard this emotion as belonging to a particular individual More-over, we shall have to admit that the subject matter relating to Rama etc is true and subtle This subtlety of truth has attraction in general for us and consequently results in charm This is what we regard as experience of truth

Srishankuka explains Rasa Sutra as follows

"नटेनैव प्रकाशितै कार्यकारणसहकारिभि कृत्रिमैरपि तथाऽनभिमन्यमानैर्वि-भावादिशब्दव्यपदेश्यै 'संयोगाद्' गम्यगमकभावरूपादनुमीयमानोऽपि वस्तुसौन्दर्यबला-द्रसनीयत्वेनान्यानुमीयमानविलक्षण स्थायित्वेन सम्भाव्यमानो रत्यादिर्भावस्तत्रासन्नपि सामाजिकाना वासनया चर्व्यमाणो रस ।"

—*Kavyaprakash*

From this it follows that the actor who is really speaking free from any emotion of *Rati* etc produces on the basis of artificial *Vibhavas* etc displayed by him an inference in the spectator that the actor has *Rati* etc This is what Srishankuka regards as *Rasa*

Here we reply that in the world the smoke which gives rise to an inference of fire in a mountain is real and not artificial Here The *Vibhavas* etc are artificial So such an inference is improper.

It may be argued here that an inference once arrived at does produce its effect So the artificiality or otherwise of its cause is not a point at issue Here we reply that such an inference will be contradicted later on This is not acceptable even to Shri Shankuka

Moreover, even the inferred *Rati* cannot produce charm The reason for this is that it is a mental process and as such is devoid of charm

It may further be argued that due to the beauty and consequent relishing nature of the subject matter the inference here is charming In this connection we ask as to how this beauty relating to the inferred matter comes What is inferred here is *Rati* belonging to the actor From the spectator's point of view this *Rati* belongs to another person So it cannot produce charm In the circumstances we shall have to admit that the beauty relating to subject matter depends upon the subtlety of truth This is what we regard as an experience of truth

Bhatta Nayaka explains *Rasa Sutra* in the following way—

"अभिधानो द्वितीयेन विभावादिसाधारणीकरणात्मना भावकत्वव्यापारेण भाव्यमान स्थायी सत्त्वोद्रेकप्रकाशानन्दविश्रान्तिगतत्वेन भोगेन भुज्यते ।"

—*Kavyaprakasha*

Here with the generalisation of *Vibhavas* etc due to *Bhavaktva Vyapara* the permanent emotion also becomes generalised and this generalised emotion is enjoyed by *Bhojakatva Vyapara*

Here the generalisation of *Vibhavas* etc is acceptable to us also But what is worth considering here is as to how this generalisation comes about The only answer to it lies in that it is brought about by subtlety of truth So experience of truth resulting from this subtlety is bound to follow here According to Bhatta Nayaka's view the generalised permanent emotion is important here So he regards *Rasa* experience as based on this The *Bhoga Vyapara* mentioned in this connection is a particular condition of *Citta* which is not in any way different from the one which obtains in the experience of truth

Acharya Abhinavagupta explains *Rasa* sutra in the following way—

" ··तैरेव कारणत्वादिपरिहारेण विभावादिव्यापारत्वादलौकिकविभावादिशब्दव्यवहार्यैः ·· साधारण्येन प्रतीतैरभिव्यक्त सामाजिकाना वासनात्मतया स्थितो रत्यादिक रस ।"

—*Kavyaprakash*

Here the generalisation accepted by Abhinavagupta is acceptable to us also If we were to consider as to how this generalisation takes place it will be clear that it is brought about by truth and *subtlety pertaining to Vibhavas etc* As such *experience* of truth resulting from such a subtlety is bound to follow here According to Abhinavagupta *Rati* existing in the form of impressions becomes suggested and is called *Rasa* The existence of *Rati* in the form of impressions and its suggestion is acceptable to us also, but importance will have to be attached here to the fact that *Vibhavas* etc related to *Rati* etc appear true to us and as such result in our experience of truth How can suggested *Rati* attain the form of *Rasa* ? *Rati* is different from *Rasa* So the former cannot attain the form of the latter *Rati* does not cease to be rati even when suggested Moreover, in generalisation also element of *Rati* persists If, however, we were to accept the position that *Rati* ceases to be *Rati* when suggested, no criterion will be left for the division of *Rasa* into *Srngara* etc. Moreover, anger etc have the dominance of *Rajas* quality and *Rasa* has the dominance of *Sattva* quality So the former cannot attain the form of the latter It may be argued that inspite of the existence of the element of *Rati* in the state of suggestion some other element becomes associated with it that makes *Rasa* experience possible Here we ask as to what this other element is Whether this is internal or external ? In case it is external it can be none else than *Vibhavas* etc If, however, it is internal, it cannot function without the assistance of an external element So some external element will have to be recognised as instrumental to it It can be none else than *Vibhavas* etc Here, too, in order that it may serve as instrumental, it is necessary that it should have some speciality This speciality is what we call truth and subtlety pertaining to *Vibhavas* This speciality reflects in the internal element as well resulting from it As such experience of truth is bound to follow in such a case

Some scholars recognise *Santa, Bhakti* etc as *Rasas* Acharya Abhinavagupta recognises *Santa Rasa* In these *Rasas* *Sama* etc when suggested can attain the form of *Rasa* The reason for this

is that sama etc are other-worldly and Rasa also is otherworldly So there is nothing improper in their attaining the form of *Rasas*. But these *Rasas* belong to the domain of spiritualism So it is not proper to discuss these in poetics As such the course adopted in *Santa* etc should not be resorted to here

Now we take up the discussion of the illustrations of *Rasa*—

ग्रीवाभङ्गाभिराम मुहुरनुपतति स्यन्दने बद्धदृष्टि
पश्चार्धेन प्रविष्ट शरपतनभयाद् भूयसा पूर्वकायम् ।
दर्भैरर्धावलीढैः श्रमविवृतमुखभ्रंशिभि कीर्णवर्त्मा,
पश्योदग्रप्लुतत्वाद् वियति बहुतर स्तोकमुर्व्या प्रयाति ॥

According to *Rasavadins* it is an illustration of *Bhayanaka Rasa* So it is a case of *Rasa* experience From our viewpoint it is a true and a subtle description of a particular deer So it is a case of an experience of truth

According to *Alankarikas* it is *Svabhavokti Alankara* From our viewpoint this *Alankara* comes under the experience of truth

वाच न मिश्रयति यद्यपि मद्वचोभि ,
कर्ण ददात्यभिमुख मयि भाषमाणे ।
काम न तिष्ठति मदाननसमुखीना,
भूयिष्ठमन्यविषया न तु दृष्टिरस्या ॥

According to *Alankarikas* it is an illustration of *Sringara Rasa* So it is a case of *Rasa* experience From our viewpoint it is a true description of Shakuntala under the influence of passion Emotion of love is, however, added to this description As such it is a case of an experience of truth

Now that it has been established that *Rasa* experience is one of the kinds of experience of truth and comes into being by an association of emotion with the subtlety of truth, we should take up this association of emotion for consideration In order to know such an association we should first have a knowledge of emotions

So these emotions should be taken up for consideration A question here arises that emotions are included in truth The forms of truth have already been discussed So there is no need of a separate discussion of these emotions Here we reply that association of emotions adds something to the subtlety of truth So the discussion of emotions is quite proper

Discussion of emotions

I regard emotions (*Bhavas*) to be the transformations of consciousness These come into being with association of the objects that often serve as their causes[21]

Emotions are the transformations of consciousnes of particular mental states It can be argued here that consilcousness is unchangeable, so it cannot undergo transformation Here we reply that we have used the word transformation with reference to consciousness as reflected in *Citta* The transformations taking place in *Citta* appear as belonging to this consciousness *Bhava* can be derived in two ways *Bhava* is so because it comes into being or because it permeates In fact it is not only the *Bhavas* that come into being but other objects also So the first meaning assigned to *Bhava* is not proper. *Bhavas*, however, permeate all the objects related to them So the second meaning assigned to it seems to be proper But this meaning expresses only the effect of *Bhava* and not its nature In the circumstances mental state can be regarded to be the proper meaning of *Bhava* But even in this case any modification of mind, such as modification of jar and cloth etc will come under mental state This, however, cannot be regarded as emotion So particular mental states alone should be regarded as emotions In this case the modification of mind exists not simply as related to an object, but independently also In cases where mind undergoes intense activity as a result of observing intensity of movements, the modification of mind exists simply as related to object and not independently So it does not come under emotion

The objects generally help in some form or the other in bringing the emotions into being But at times such help is either

not essential or is not predominant, because the particular emotion is seen to exist even without the assistance of the object Here the components of *Citta* bring the emotion into being The Components of Citta are *Sattva, Rajas,* and *Tamas* . Here, too, from the viewpoint of emotion the quality of *Rajas*, is significant So the emotion that comes into being directly as a result of *Rajas*, quality has the predominance of the components of *Citta* and has some superiority over other emotions This emotion is what we call as courage . So courage has to be regarded as superior to other emotions

Courage which occupies the chief position among emotions becomes associated with internal and external elements Among the internal elements is life force So courage inspired by life force is of prime importance This courage proceeds towards matter So the materialistic world is its external field of action Here it *manifests itself in the form of class struggle Among the external* elements are religion and country That is why we find in the world courage inspired by religion and country

Besides this, courage relating to kindness, munificence and pursuit of scriptures has also been mentioned Here Kindness is a mental state and is included in *Dharma* So courage inspired by kindness comes under courage inspired by *Dharma* This has, however, this speciality that it generally expresses itself in the form of constant effort and not in the form of struggle Though courage inspired by life force also is likely to find expression in the form of labour or constant effort, it ultimately merges into struggle The courage relating to munificence also comes under courage inspired by *Dharma* But it differs from courage inspired by kindness in that kindness is a mental state and as such directs the kind-hearted man to courage, while munificence (दान) is activity itself So courage, here, *finds expression in munificence* (दान)

In the case of courage relating to pursuit of scriptures also a man gets inspiration from a particular doctrine forming part of a

scripture which is in the nature of knowledge and displays courage The particular doctrine is, in fact, a creed for the man concerned So the courage in question can be included in courage relating to *Dharma* It has, however, this significance that doctrine is basically an idea, but due to the strength of association it attains the nature of *Vrtti*, while kindness etc are *Vrttis* from their very nature

Now we proceed with the discussion of emotions that come into being as a result of their association with objects These emotions are directed towards objects So here consciousness transforms itself according as the objects appear to it For example, as an object appears attractive, the consciousness transforms itself into attachment

The objects responsible for the transformation of consciousness are twofold Some are regarded as attractive and some as distractive [22]

Objects appear before consciousness in two ways-in the form of attraction or distraction So attraction and distraction are the two main attributes of objects The objects are possible only when the consciousness has the corresponding attributes of attachment and aversion

In this way from the point of view of its relation with the objects the consciousness has broadly two formations-attachment and aversion These are what we regard as the basic emotions from the point of view of their relation with the objects

Emotions relating to attraction :—In attachment consciousness tends to the object that has attraction for it with the result that the object concerned becomes the basis of this tending process. As such it is evident that with the destruction of the object this basis also is destroyed This is what we call as the transformation of consciousness into sorrow Sometimes the deformity pertaining to the object retards the intensity of this

tending process with the result that consciousness expands there This is what we call as the state of laughter

Emotions relating to distraction —The forms of consciousness resulting from the distraction by objects are mainly turning away from the object, resistance towards the object and overpowering by the object Turning away from the object exists in aversion In resistance towards the object the consciousness is agitated and as such attains the form of anger In overpowering by the object resistance comes to an end as a result of the greater force of the object and consequently consciousness attains the form of fear

State of wonder —Sometimes as a result of the extraordinary nature of the object consciousness is unable in its reaction like attraction etc and comes to a standstill This is what we call a state of wonder

In this way we have discussed attachment, laughter, sorrow, aversion, anger, fear and wonder which are transformations of consciousness resulting from its association with the object Courage which occupies a prime position among emotions has already been discussed This courage resulting from the components of *Citta* comes into existence even without its association with the object, But once it has come into existence, it gets associated with the object also This object exists in two ways–in the form of attraction and in the form of distraction In case it exists in the form of attraction, the courage associated with it finds expression in the form of labour and in case it exists in the form of distraction, the courage associated with it finds expression in the form of struggle

Among these emotions attachment or love is of many forms So far as love with reference to a woman is concerned it is well known In order, however, to know its other forms it is necessary to know as to what love means in general and whom it proceeds to Generally speaking love is a synonym of a sense of oneness and a

proceeds to those who are regarded as belonging to self It may be argued here that truely speaking self extends everywhere, so due to the sense of oneness existing every where, love will proceed everywhere Here we reply that such a process though possible is yet obstructed due to a cover over self In the circumstances, if this cover is removed by a particular group of individuals due to the speciality of its nature, love is likely to proceed there This group is one of children or boys It is known for innocence So due to the absence of cover love is likely to proceed there The consciousness in this group of innocent children is in an undeveloped stage while ours is in a developed stage So the flow of our consciousness towards it is known *Sneh* or *Vatsalata*

A question here arises that innocence exists in a spiritual person also So he, too, should become an object of affection Here we reply that in this innocence consciousness is a developed one, while ours is lacking in such development So the flow of love in this case does not come under affection

Sakhya Bhava—When out of a feeling of oneness, consciousness flows towards another consciousness which is equally developed, *Sakhya Bhava* comes into being This emotion is generally found everywhere in this world In poetry, however, it has some speciality So it is included here in the element of sublimity

Sraddha Bhava—When out of a feeling of oneness consciousness flows towards another consciousness which is more developed, *Sraddha Bhava* comes into being This emotion of *Sraddha* is with regard to father etc This is as follows—father etc have a feeling of oneness and a corresponding behaviour towards us with the result that we, too come to have a reciprocal feeling of oneness towards them Their consciousness as compared to ours is developed So the above feeling towards them comes under *Sraddha* *Sraddha* is a sublime emotion So it comes under the element of sublimity

Love towards gods etc. In this love objects are gods etc These are other worldly So in order that these may become

objects, the consciousness needs elevation Moreover, this love is not accessible to all, but only to a devotee So it is clear that it comes under the element of sublimity

Other forms of love — Love can have many other forms, such as love relating to a particular game, love relating to a particular country and love relating to a particular doctrine etc Here love relating to a particular game is love relating to chess etc, love relating to a country is in the form of patriotism etc. and love relating to a particular doctrine is in the form of love relating to communism etc

Love relating to a particular game does not in any way differ from attachment in general In order that an attachment may be termed as emotion it is necessary that it should have some speciality So the above mentioned love does not come under emotion *It may be argued that the association of a particular game* adds some speciality to attachment Here we reply that this addition does not seem to bring any speciality to attachment which is in the form of consciousness Moreover, if such love were to attain the status of emotion, all the forms of love for actions such as love for a race, love for a walk etc will come to be regarded as emotions

In partriotism there is reverence for different parts of the motherland and the culture pertaining thereto So it comes under the element of sublimity In fact, even in the absence of such a devotion, the description of a country etc is likely to find a place in poetry So the association of *devotion* is not always essential for such a description and even when such an association finds place, the emotion in question comes under courage in cases where predominance has been given to description of courage

So far as love relating to a particular doctrine is concerned, the doctrine itself which is basically in the nature of an idea attains the form of a *Vrtti* under the force of the intensity of love So this love comes under religious sentiment But in poetry the discussion regarding a particular doctrine is not out of such a sentiment but

simply by way of inserting it Moreover, this insersion also is not independently but by way of its inclusion in the worldly truth.

Excepting the emotions that relate to an element of sublimity the rest of the above emotions are permanent ones And the reason for this is that in permanent emotions existing in the form of impressions the consciousness is at the ordinary level, while in sublimation it needs elevation So the emotions relating to an element of sublimity are excluded from permanent emotions such as courage etc Here what is meant by a permanent emotion is not that a particular permanent emotion retains its nature of permanence everywhere, but that it has the capability to do so As such an emotion that is permanent in a particular context is likely to become an accessory in a different context Other emotions serve as accessories to this permanent emotion These are what *Alunkarikas* regard as *Vyabhicharins*

Permanent emotions generally result from attraction, distration etc towards objects This applies to accessory emotions also For example, in attraction towards an object, if delay in getting the desired object cannot be tolerated, it is called eagerness, in case something evil is apprehended regarding the desired object, it is apprehension, in case the desired object is not attained and consequently the mind is completely peroccupied with that, it is called worry, in case the mind is perturbed due to separation it is anxiety and in case the desired object is attained, it is happiness In case of distraction from an object, if virtues of others cannot be tolerated, it is jealousy, in case the mind feels contracted, it is shyness, if due to hatred etc mind becomes unstable, it is fickleness, if due to excess of evil mind gets confused, it is excitement, if due to humiliation etc anger becomes stable, it is stability of resentment, if due to rebuke etc mind gets furious it is ferocity; if mind is agitated it is terror

In case there is neither attraction nor distraction, it is regarded as indifference.

In these emotions, the qualities of *Sattva, Rajas* and *Tamas* which are the constituents of mind undergo many transformations From the point of view of an emotion, the quality of *Rajas* occupies a prominent place in these qualities As such not only an increase but also a decrease in this quality gives rise to an emotion For example, if due to worries one feels lifeless it is depression, the cause of this depression is known as exertion, mental tiresomeness resulting from this exertion is known as laziness, loss of pride resulting from adverse circumstances is known as gloom, if due to worries one loses one's efficiency to work it is regarded as immobility, the inactivity of the sense organs due to extertion is known as sleep, non-experience of objects in sleep is known sleeping, In case the energy is totally spent it is known as melancholy and unconsciousness is regarded as death

Sattva is an enlightening element So its distinct realisation gives rise to the following emotions —knowledge of an object experienced beforehand and resulting from a similar experience is known as rememberance regaining consciousness after sleep is known as awakening, arriving at a particular decision on the basis of our knowledge of scriptures is known as wisdom, examining both the sides in case of doubt is known as reasoning

The loss of *Sattva* quality gives rise to the following emotions —

The cessation of the normal functioning of mind results in infatuation, loss of memory resulting from mental worries is known as *hysteria and hallucination of mind* is *known* as *madness*

The element of ego exists everywhere in some form or the other in emotions In cases where it occupies a secondary position, its existence is simply implicit, while in cases where it occupies a primary position, its existence is explicit. As such in the latter case the emotions are the explicit result of ego For example,

when excess of power results in one's ignoring others, it is known as pride This emotion, associated with infatuation becomes haughtiness

Alankarikas have recognised an emotion named *Avahittha* also and have defined it as concealment of happiness due to shyness etc This emotion, in fact, comes under the element of concealment which is a broader one and which exists in society in many ways The emotional element is only a part of this broader element, the rest of it is included in what we term as idea This element finds its place in suggestion also For example —

"Oh mother, you know fully well that the consumable articles in the house have been consumed So tell me as to what is to be done The day is not going to last for ever in this way"

Here the suggested sense is that a lady wants to roam about of her own accord The *Vachya* meaning acts here as a cover But the charm lies here not in concealment but in giving expression to the meaning So suggestion differs from concealment Moreover, the illustrations of suggestion such as "The sun has set" have no element of concealment So suggestion has an independent existence

Due to varieties of mental states these become manifold So the number of the varieties of emotions goes very high[23]

The present treatment of emotions is to discuss possibly those *emotions alone that have become well established in Alankara Shastra* In fact, mental states cannot be enumerated So emotions are innumerable

Moreover, even these emotions that have been discussed so far can be further divided according to the difference of individual, place and time and consequently emotions become manifold Take for example the case of shyness It differs according to the

difference between man and woman." The shyness pertaining to a man again differs according to different stages. Here again place and time etc. result in further differentiation. For example, shyness pertaining to an Indian woman differs from that pertaining to a Western woman. This is due to a difference of beliefs pertaining to different regions. This proves that beliefs are often included in the nature of emotions.

Emotions of two kinds—belonging to a class and belonging to an individual

Among these emotions some belong to a class also So these differ to some extent from those belonging to an individual It may be argued that individual emotions also belong to each individual, so the difference based on class and individual is of no consequence Here we reply that the collective emotions include society also in their external manifestation This is not the case with the individual emotions So this difference is quite proper

Among the collective emotions we can particularly mention courage Here, too, courage based on life force is of great significance This type of courage proceeds towards matter So it expresses first in the form of labour and then in the form of economic struggle It is particularly found in the labour class The courage belonging to the rich also proceeds towards matter But this courage is based not on life force but rather on a desire for acquisition of money and is, as such, somewhat inferior Moreover, this desire for acquisition of money results in a struggle among the rich themselves and consequently this courage suffers a further set back When the collective courage that expresses itself in the form of struggle gets a fillip by reactionary forces it turns into anger and culminates into revolution

The courage belonging to the class can be of many kinds, such as courage arising out of a sense of one's country and courage arising out of a sense of religion etc

The country and the religion can be further divided These divisions are, in fact, included in a country or a religion So the

varieties of courage pertaining in them need not be discussed separately

It often happens that in the case of courage arising out of a sense of one's country, a particular class derives this courage really from the economic factors and not from a sense of one's country The country simply serves as a cover there Take for example the courage of the rich in this connection It is, in fact, inspired by economic factors The country simply serves the purpose of a cover for them This cover used by the rich however, induces the labour class to put in their own courage in this regard

The emotion of concealment also belongs to the class As already stated this emotion belongs primarily to the rich In other persons, however, it results from the conduct of the rich

The emotion of disappointment also belongs to the class and this class is primarily that of the exploited Those that exploit *this class can also have this emotion to some extent, but due to the* absence of a feeling to oneness they lack the sense of class consciousness The use of the word class for them is with the view that they are similar in that they exploit

The emotion of disappointment is the opposite of courage So it rises with the decline of the latter This disappointment is with reference to what is to be achieved So far as exploitation is concerned the feeling is one of sorrow This sorrow has three stages-mental worry, disease and death

Here mental worry results from poverty This poverty is in the nature of exploitation So it gives rise to sorrow on one hand and to anger on the other Anger, in its turn, gives rise to courage With the increase in sorrow, there is corresponding decrease in courage, while with the decrease in sorrow there is corresponding increase in courage This is the order of these emotions Here the labourers as a whole pass through the same condition So they have a feeling of class consciousness This fact acts as a

stimulus to their courage The exploitation that gives rise to *courage gets associated with insults etc done by* the oppressors. This inflames anger and heightens courage

Disease also results from exploitation So the chain of sorrows resulting from this exploitation proceeds along with a chain of anger This being so the courage remains unabated

Disease has its culmination in death . This death consists in laying down one's life in the course of struggle which gets a stimulus *from death and turns into revolution This revolution* ends in the triumph of the oppressed class.

There is nothing improper in the description of death, nor is there any thing to be prohibited in this case Truth is bound to take such a course and poetry is nothing but truth [24]

It is only the physical body that ceases to work So far as the struggle is concerned it becomes intensified and results in the fury of the spectator Here, in fact lies the success of poetry [25]

In Sanskrit Kavyas, description of Hero's death has generally been avoided One of the reasons for this is that this type of *description produces abhorrence Here we reply that poetry* consists in the description of truth So the above description, forming as it does a part of truth, is not to be avoided irrespective of whether it produces abhorrence or not Moreover, the description of truth results in the experience of truth So the climax of such a description results in the climax of an experience of truth As such the existence of an element of abhorrence here is of no consequence

The other reason for avoiding the description of hero's death is that righteousness is regarded to result in triumph and the hero possesses this quality of righteousness So it is not proper to describe the death of such a person Here we reply that the death of the hero results not in a set back to righteousness, but rather in

an intensification of struggle for this cause, and this intensification in its turn culminates in the triumph of righteousness. Moreover, this type of description produces in *Sahrdaya* a feeling of revulsion for unrighteousness and herein lies the success of poetry. As such, even in the absence of a triumph of righteousness, this type of description cannot be regarded as improper.

Association of emotion with truth

Emotion is to be associated with truth Truth has many forms Among these the materialistic one is of much significance Here the people that play their part are of two types-the poor and the rich.[26-27]

By imparting subtlety to truth we get generalisation while it is a fact that it has an element of generality, it should be conceded that it has an element of particularity also[18]

After discussing emotions we now take up association of emotions for our discussion Here it is not that the emotions existing as distinct from truth come to be associated with truth, but that the truth exists as associated with emotions

Association of emotion with truth relating to nature — The external environment where the emotion finds expression is also a part of emotion This environment has two elements—general and particular When the general element predominates, there is a feeling of belonging to all regions, but when the particular element predominates there is a feeling of belonging to a particular region

Association of emotion with truth relating to nature is possible by superimposing consciousness on nature. This superimposition on nature is in two ways-independently or as accessory to life In the former case association of emotions is clear In the latter case emotions relating to life influence nature also So these come to

be associated with nature In *Kavyas* we often come across such association So it is not dealt with here

Association of emotions with materialistic truth —Here the materialistic truth is described in its subtleness Materialistic truth includes in itself the labour class and the rich class So these classes are described here in their subtleness This subtle description brings about generalisation For example, when a particular labourer and a particular rich man are the characters, the element of particularity belonging to them disappears and the element of generality is grasped with the result that it is the labourer in general and the rich in general that appears before us This in turn results in an experience of truth by the *Sahrdaya*

According to Bhatta Nayaka's view generalisation results from *Bhavakatva Vyapara* But according to our view it results not from a particular *Vyapara* but from a subtle description relating to truth If, however, this subtle description is termed as *Vyapara* in view of the influence it exercises on the mind, we have no objection

Acharya Abhinavagupta discusses generalisation in the following manner—

"The relations exist in the form—these belong to me alone, these belong to enemy alone, these belong to an indifferent person alone The avoidance of relations exists in the form-these donot belong to me alone, these donot belong to enemy alone, these donot belong to an indifferent person alone The basis of accepting the above relationship or avoiding it is not determined in this case So the *Vibhavas* etc appear in a generalised form here

It should be borne in mind in this connection that like the acceptance of a particular relationship its avoidance also is to be ignored So in generalisation not only the acceptance of a particular relationship but its avoidance also comes to an end Moreover,

avoidance of all sorts of relationship results in the non-appearance of the object So this avoidance also is to be avoided

Here Acharya Ram Chandra Shukla puts forth the following arguement—Objects in poetry are particular and not general So what is depicted in poetry is not a person in general but a person in particular with particularity invariably associated with him

Here we reply that generalisation is not necessarily opposed to association with particularity So association of an object with particularity is possible even in its state of generalisation This is as follows—The particularities whose removal results in generalisation are absent here, but others exist It is, however, wrong to argue that generalisation means the removal of all sorts of particularities, because in that case all the particularities of a labourer named Mohan in the form of his name, his nature as a labourer, his manhood, his nature as a being etc will come to an end, thereby reducing him to mere existence Moreover, generalisation of Mohan does not mean a man in general but a man in particular also This particularity, however, is not a synonym of Mohan, but rather its generalisation in the form of a labourer

Having established generalisation we now take up for consideration as to what are the elements that undergo generalisation According to our view it is the truth under reference that undergoes generalisation According to *Alankarikas* these are the *Vibhavas* etc that undergo generalisation *Vibhavas* etc are, in fact, included in truth So there is no basic difference between the two views

Vibhava again is of two kinds-*Alambana* and *uddipana* Here the particular person with reference to whom *Alambana* appears is known as *Asraya* So *Asraya* also is generalised Moreover, *Anubhavas* are the actions belonging to *Asraya* Generalisation of these is acceptable to all So it automatically follows that *Asraya* where these *Anubhavas* reside is also generalised In this connection the *Asraya* and *Alambana* that undergo generalisation donot have their

forms fixed but inter-changeable also This can be illustrated in the following manner At first the family of the labourer with its present condition appears before the labourer and arouses in him an emotion of sorrow As this sorrow results from the condition of the labourer's family the said family is *Alambana* and the labourer is *Asraya* here Later on the labourer in his condition appears before his family and arouses in it an emotion of sorrow Here the labourer is *Alambana* and the family *Asraya* In this way the same labourer who formerly had the property of *Asrayatva* now comes to possess the property of *Alambanatva* and the same family who formerly had the property of *Alambanatva*, now comes to possess the property of *Asrayatva*

Generalisation of the emotion belonging to *Sahrdaya*—Having established the generalisation of the truth under reference we now take up for consideration as to whether the emotion belonging to *Sahrdaya* is generalised or not Here we submit that *Sahrdaya* is the experiencer of the generalised truth So the generalisation of the emotion of this experiencer is automatically proved

A question here arises that the truth here is a materialistic one which includes both the labourer and the rich The labourer is exploited and the rich exploits him In the circumstances it is just possible that the rich may not take such a description as true This being so, the question of generalisation of *Sahrdaya* does not arise

In this connection we reply that truth here belongs to life and not to the poor alone So the rich also will take it to be true But in case a particular man fails to take it to be true it is his mental attitude that should be regarded as responsible for it This is the case with the physical object also For example, sweetness, sourness etc are physical properties and are received by the organ of taste But in case the organ has some deformity, the sweetness etc, even though existing cannot be received

If in the course of the description of truth, theoretical analysis predominates, there is likelihood of a divergence of opinion as

regards its truth ; The reason for this is that the *Sahrdaya* has his own views So in case he disagrees with the views expressed in the subject matter under reference, he cannot take it to be true Even where the subject matter is taken to be true, theoretic subtlety is opposed to the nature of poetry So it is to be avoided It does not mean that views and beliefs should be excluded from the domain of poetry, but it only means that these should result from the true description of life itself and not from any other effort

Identification of *Sahrdaya* with *Asraya* —Some scholars put forth the identification of *Sahrdaya* with *Asraya* in place of generalisation ; Vishvanath is one of them In the course of his discussion of the Navya view, the author of Rasagangadhar also makes a mention of this identification resulting from a defect named *Bhavana*

"The *Vibhavas* etc have a *Vyapara* named generalisation It is as a result of this *Vyapara* that the spectator identifies himself with the person who accomplished the feats of crossing the ocean etc"—Sahityadarpana

"The generalisation as accepted by the ancient people is difficult to justify without conceiving a particular defect So this particular defect which has to be conceived can easily explain the identification of oneself with Dus anta etc"—Rasagangadhar

Here we reply that this theory does not hold good as is clear from the following manner —In the description of materialistic truth labourers etc are the characters So the *Asraya* is one of them In the absence of generalisation, mere identification of *Sahrdaya* with the above mentioned *Asraya* cannot result in a difference between the poetic experience of truth and the worldly experience

Further in the example 'ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने बद्धदृष्टि' *Asraya* is deer which is an animal In case of identification with it *Sahrdaya* will be reduced to animalhood

It may be argued that particulars belonging to *Sahrdaya* and *Asraya* stand in the way of their identification So with the removal of these particulars identification is automatically achieved *Here we reply that removal of particulars constitutes generalisation* which leads to poetic experience of truth So identification in this respect is uncalled for Nor is it proper to say that identification *is unavoidable in cases where other-worldly actions like crossing of* the ocean etc are narrated because identification being improper even in case of worldly actions, it is more so in case of other worldly actions *Further other worldly actions are external to worldly* truth So their description cannot be pleasing to *Sahrdaya*

The theory of identification based upon *Bhavana* defect as quoted by Panditaraja Jagannatha has this added defect that here experience results from a particular defect In the circumstances the above experience comes to an end with the removal of the particular defect and is in fact, reduced to a state of illusion

Identification of experience belonging to *Sahrdaya* and the poet :—

Some people are of the opinion that it is the identification of experiences belonging to *Sahrdayas* and the poet that constitutes generalisation Here we reply that this identification differs from generalisation as accepted by Bhatta Nayaka and Abhinavagupta and is as such *improper*

Moreover, experiences belonging to the poet and the Sahrdayas have mere similarity and not identity This is as follows :—At first the subtle form pertaining to truth appears *before the poet and is grasped by the insight aspect* pertaining to poet's faculty So this experience is mixed with the process of insight aspect Later on the creative aspect of the poet's faculty comes into *action* and *gives* expression to the above form So experience relating to it is mixed with the process of creative aspect Further this subtle form relating to truth appears before the aesthetic *sensibility of Sahrdaya* From this it is clear that the

experience belonging to the poet and *Sahrdaya* have some difference But inspite of this difference both have subtlety of truth and as such there is similarity between them This is what Bhatta Tauta means to say in the following statement —

"नायकस्य कवेः श्रोतुः समानोऽनुभवस्ततः ।"

Elements leading to generalisation —Subtlety as regards truth has already been described as a cause leading to generalisation It includes two elements-truth and the subtlety as regards this truth The emotions that get associated with truth are also included in truth Truth here is a materialistic one It is related not to a particular individual, but to the society as a whole with the result that the spectator in general has a realisation of truth in this case The realisation of subtlety as regards truth also pertains to the spectator But he is not a spectator in general, but a spectator in particular The particularity however, consists in his capability to turn towards subtlety In the absence of this capability, subtlety even though existent is as if non-existent This shows that the experience of subtlety pertaining to truth does not result simply from the contact of the object and the subject This is what we sometimes see in the experience of physical properties also Take for instance the case of experience of *Rasas* like sweet, sour etc which are physical objects Realisation of these objects does not depend merely upon the existence of sweetness etc but upon the capability of the savoury organ of the relisher to relish the same If, however, the savoury organ of a particular relisher is devoid of the above power or becomes deformed as a result of coming into contact with other *Rasa*, it will cease to have the capability of tasting the Rasa

There is however, some difference between the capability to turn towards subtlety pertaining to truth and the capability to taste the physical Rasa and this is as follows —The capability to taste the physical Rasa belongs to savoury organ and is as such a physical property The capability to turn towards subtlety pertaining to truth on the other hand is a sentient property Moreover,

the capability to taste the *Rasa* is an invariable property of savoury organ, while capability to turn towards subtlety pertaining to truth is a variable property of consciousness

It is this capability which in our opinion is known as *Sahrdayata* and the persons endowed with this capability are known as *Sahrdayas*

The labourer has faith in labour So we are very much favourably inclined to him The rich also is a part of truth So our inclination is towards him also in some way or the other [29]

In the description of materialistic truth *Sahrdaya's* attitude towards characters is of two ways-favourable and unfavourable While it is favourable towards those characters that have attraction for us, it is unfavourable to those that have distraction for us Labourers have attraction for us So we are favourably inclined to them The rich, on the other hand, have distraction for us So we have a disinclination towards them This is as follows—According to physical laws the action in the form of labour and the fruit resulting from it exist at one and the same place Take the case of a tree Here the growth exists in the tree So it is the tree where the fruits of the growth exist But in the materialistic truth as we see in the world the labour exists in the labourer, while the surplus money resulting from it exists in the rich In the circumstances the labourer who is deprived of the fruits of his labour has an attraction for us, while the rich man who gets more than his due has a distraction for us Inspite of his distraction the fact that the rich man gets more than his due is a part of materialistic truth So in that way there is no distraction for him

A question here arises that in poetry characters are generalised and in generalisation the acceptance or abandonment of a particular relation comes to an end So the feeling of favourableness etc is not possible here Here we reply that this feeling does exist even towards generalised characters That is why we are favourably

inclined towards Rama and not Ravana in the Ramayana So far as the labourers are concerned, our attitude towards them is one of favourableness So any one of them is likely to occupy the position of a hero This is not the case with the rich So any one of them is likely to occupy the position of an adversary

In the description of materialistic truth the labour leader has many associates These include labourers, poor farmers and the exploited intellectuals The rich adversary also has many associates. These include reactionary elements

Third Udyota

Examining the significance etc. of RASA

I donot think that *Rasa* has some speciality which truth does not have. Because whatever speciality *Rasa* has is found in truth also [30]

The difference between *Rasa* and spiritual happiness being obvious, the first cannot be compared with the latter *Vasana* which is present in *Rasa experience, disappears in spiritual experience* [31]

The experience we have from generalisation resulting from the association of emotion with subtlety pertaining to truth is in our view a variety of experience of truth According to *Alankarikas* it is known as *Rasa* experience or *Bhava* experience The cases where permanent emotion becomes associated with subtlety regarding truth are known as *Rasa* experience, while the cases where *any other emotion becomes associated with this subtlety are known* as *Bhava* experience. In order to prove the speciality of *Rasa* experience, *Alankarikas* point out some of its peculiarities But in our view these donot in any way prove its difference from the experience of truth This is as follows—

According to *Rasavadins Rasa* is similar to *Brahmanand* which is a spiritual experience. So *Rasa* experience becomes similar to spiritual *experience Here we reply that we should first* consider as to what is the basis of this similarity Before we notice some similarity between them it is necessary that these should become the objects of our eyes But so far as the spiritual experience and the

Rasa experience are concerned these cannot be the objects of one and the same man This is as follows—*Rasa* experience is based on *vasana* while spiritual experience ■ based on the absence of *vasana* So a man with *vasana* cannot have spiritual experience and a man devoid of *vasana* cannot have *Rasa* experience It may be argued that in spiritual experience there is love for God and as such it also is with *vasana* Here we reply that this *vasana* is different from worldly *vasanas* So with its coming into existence, the worldly *vasanas* come to an end and with these coming into existence the former cannot come into being Further, this sort of spiritual experience is recognised only in *Bhakti Marga* In *gnana Marga* even this *vasana* comes to an end Here *Rasavadins* can argue that ■ person who has realised the self has a memory of *Rasa* experienced previousaly and as such there is a possibility of its comparison with the spiritual experience Here we reply that with the eradication of *vasanas* the question of even a memory of *Rasa* experience based on such *vasanas* does not arise

In the circumstances *Rasavadins* should rather say that even prior to spiritual experience a person proceeding towards self has an experience resulting from such process In this experience the *Vasanas* are not eradicated So *Rasa* experience can be compared with this experience Spiritual experience resulting later on is simply the culmination of this experience So there is a possibility of a comparison of *Rasa* experience with this In our view such a similarity is only secondary and not primary

In order to establish the similarity of the above two experiences the arguement that is generally put forth by *Rasavadins* is that the spiritual experience as described by one with self realisation can be compared with *Rasa* experience and as such there is similarity between the two Here we reply that according to the statement "the speech along with the mind turns back from there without attaining it ", spiritual experience is beyond the domain of speech So the above description relates not to spiritual experience but to ■ stage inferior to it and there, too, what are presented by

speech are not the basic elements but accessory ones This being so, the similarity between these experiences is only secondary

Moreover, according to *Advaita Vedanta's* theory that *Brahman* is true and the world an illusion, experience other than that of *Brahman* is an illusion *Rasa* comes under this experience, so it is an illusion And an illusiory experience can have no similarity with spiritual experience That is why by saying that *Rasa* is a consciousness with its cover removed and with a superimposition of Rati, Panditaraja Jangannatha has recognised in *Rasa* a superimposition of *Rati* also along with the removal of the cover of consciousness This superimposition is a synoym of cover Moreover, the removal of the cover of consciousness does not necessarily mean that all the covers are removed here So inspite of the removal of any one of the covers, there is the possibility of other covers remaining intact

Samkhya system of philosophy recognises the existence of *Citta* also in addition to *Purusha,* but holds that the experience residing in *Citta* is taken as belonging to *Purusha* due to ignorance So far as *Rasa* experience is concerned it resides in *Citta* So truly speaking it comes under ignorance and as such cannot be compared with spiritual experience

According to *Shaiva* system of philosophy the whole world is an appearance of *Parama Shiva* In *Rasa* experience, however, there is predominance of *Vibhavas* etc So the difference of Rasa from spiritual experience is quite evident

It may be argued that in *Rasa* the generalisation of *Vibhavas* etc results in the removal of the particularity of the knower This brings about limitation as a knower to an end In spiritual experience also the knower has his limitation as a knower removed So *Rasa* experience can be compared with spiritual experience Here we reply that this removal of limitation of the knower resulting from generalisation comes, in fact, under limitation

That is why we hold that in generalisation there is particularity also along with generality Moreover, even if we don't recognise this particularity, there can be no denying the fact that this generality has many levels *Rasa* cannot be regarded as the culmination of these levels. So the generality obtaining here is particularity as compared to the generality that follows it So *Rasa* experience cannot be compared to spiritual experience In the circumstances the following statement of Dr K Krishnamoortty does not hold good :—

"In aesthetic experience we have an approximation with the highest transcendental rapture in so far as the empirical self rises above its normal limitation of primordial ignorance "[1]

According to the words "अभ्यासवैराग्याभ्या तन्निरोध " the effort which the seeker for liberation puts in for attaining spiritual experience is directed towards detachment, while the effort put in by the *Sahrdaya* for having *Rasa* experience is by way of studying poetry Poetry, however, consists in the subtle description of worldly truth So the Sahrdaya directs his efforts again and again towards this truth

The spiritual experience resulting from practice and detachment is everlasting, while *Rasa* experience lasts so long as *Vibhavas* etc last So there is the difference in time This difference in time results from the difference in the elevation of consciousness So it results in the difference of the nature of the two experiences As such it is clear that *Rasa* experience can have no similarity with spiritual experience If, however, this similarity is meant to show the difference of *Rasa* experience from worldly experience, this difference from worldly experience is found in the experience of truth also So *Rasa* experience is in no way different from the experience of truth Whatever otherworldly character in the form of possessing mutually contradictory elements is attributed to *Rasa* by Abhinavagupta is applicable to experience of truth also So *Rasa* comes under this experience of truth

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1 विश्वम्भरा (श्रीविद्याधरशास्त्रि-स्मृति विशेषाङ्क) सम्वत् २०४०

Discussion regarding the Pleasurable Nature etc. of Rasa

The process involved in *Rasa* experience is one of pleasure But the permanent emotion also appears here So in case this emotion is of a painful nature, there is a touch of pain also in *Rasa* experience ■

Now we take up for discussion the association of pleasure or pain in Rasa experience which is in the nature of an experience of truth Before we start with this discussion it will be worth while to consider as to what pleasure and pain mean, so that it may be easy to arrive at a decision regarding their association with the experience of truth There ■ no divergence of opinion on the point that we are inclined towards pleasure, while we are disinclined towards pain So it means that what appears favourable is pleasure and what appears unfavourable is pain Further man proceeds to what is favourable, while he does not proceed to what is unfavourable *Sahrdayaḥ* proceed towards experience of truth So it is clear that this experience is associated with pleasure But this inclination in the form of proceeding towards an object with immense pleasurableness is possible even if it has a touch of pain also So we have to consider whether the above experience has a touch of pain or not Here we submit that in an experience of truth the subject matter and the character etc that are included in truth are also present So these also shou'd be taken into consideration in this respect We first take up for consideration the subject matter Subject matter is of two kinds–with an element of attraction and with an element of distraction When the subject matter is associated with attachment etc. it has an element of

attraction, but when it is associated with aversion, sorrow etc, it has an element of distraction The subject-matter with an element of attraction appears favourable So it is pleasurable On the other hand the subject matter with an element of distraction appears unfavourable So it is painful As such it is clear that when the subject matter included in truth is associated with an element of distraction the experience of truth has, in addition to its pleasurable nature, a touch of painfulness also It may be argued that the subject matter with an association of an element of distraction appears unfavourable So the Sahrdayas will be disinclined towards it with the result that the experience of truth including as it does the above subject matter, will be devoid of any pleasurable nature Here we reply that the subject matter in this respect has an element of truth also which appears as favourable So the above experience appears pleasurable Moreover, this truth has subtlety So the experience of truth arising from this becomes exceedingly pleasurable It is due to this that the feeling of pleasurableness is heightened and the feeling of a touch of pain resulting from an element of distraction is lessened

So far as the consideration of the characters etc is concerned, it should be noted that the characters exist not independently but as part of the subject matter So this fact is to be kept in mind in their treatment The labourer has an attraction for us and consequently we are inclined towards him So a description that is unfavourable to him will appear unfavourable to us also with the result that in his description of grief, a touch of sorrow is quite evident Inspite of this the description in question has a predominance of truth and the subtlety regarding truth with the result that the experience of pleasure predominates there

The traditional *Alankarikas* in their discussion of *Rasa* have tried to show as to whether it is associated with pleasure or pain They are generally of the view that *Rasas* are purely of pleasurable nature Vishwanatha, Panditaraja Jagannath etc come under this category This view is on the whole quite justified But in the light

of what has been discussed so far it is evident that in case of its association with sorrow the poetic experience has a touch of pain also

It may be argued that according to Abhinavagupta self-realisation in the form of pure bliss alone is relished in *Rasa* So there is no question of an experience of pain here

Here we reply that what happens in *Rasa* experience is not simply a realisation of self but an experience of *Rati* etc also and this is acceptable to Abhinavagupta also —

तस्यैव चित्रताकरणे रतिशोकादिवासनाव्यापार ।

—Abhinavabharati Page 292

Moreover, realisation of *Rati* in the form of superimposition on consciousness with its cover removed is acceptable to Panditaraja Jagannatha also in *Rasa* experience

"रत्याद्यवच्छिन्ना भग्नावरणा चिदेव रस" ।

—Rasagangadhara

It may be argued that sorrow etc that are imposed upon consciousness are generalised What is, however, generalised becomes otherworldly So these are not likely to give rise to sorrow etc

Here we reply that sorrow is in the nature of pain So inspite of some change brought about by generalisation, the above nature does not cease to exist If it were so, the enumeration of *Rasas* based on a difference of permanent emotions will come to an end

It may further be argued that in *Rasa* the relation in its particularity does not appear So the *Vibhavas* etc appear as generalised As such pain which results from the particularity of relation is not likely to exist here Here we reply that inspite of the absence of particularity of relation, the relation in general is not absent here So the pain resulting from it cannot be denied in this case

In world also when particularity of relationship of son etc is absent, the relationship in general with tragic themes does exist and consequently existence of pain cannot be denied It will be wrong to say that the removal of particularity of relationship results in indifference because in that way all the *Rasas* will come under *Santa*

Shri Surjan Dass Swami is of the opinion that the pain which we experience in poetry does not relate to the state of *Rasa* experience but rather to the state of worldly experience which we revert to after *Rasa* experience That is why Abhinava has used अनु, a synonym of after, in the word समन्वित in the following statement :—

"योऽयं स्वभावो लोकस्य सुखदुःख समन्वित ।
सोऽङ्गाद्यभिनयोपेतो नाट्यमित्यभिधीयते ॥"[1]

Here we reply that it is neither warranted by experience nor is it in conformity with reasoning that the pain which obtains in worldly state loses its character in the state of Rasa experience and regains its previous character when one reverts to worldly state.

According to *Natyadarpanakara* etc *Srngara, Hasya, Vira, Adbhuta* and *Santa* are pleasurable, while *Karuna, Raudra, Bibhatsa* and *Bhayanaka* are painful They hold that in *Bibhatsa* etc people get agitated This, however, is not possible in case these are pleasurable

Here we reply that agitation does not result from poetic experience but from fear So the poetic experience is primarily pleasurable inspite of its having a touch of pain due to its association with fear etc

Further, *Natyadarpanakara* admits that these *Rasas* have *Camatkara* In our opinion this *Camatkara* is a synonym of pleasure. So pleasurableness is not absent here Natyadarpanakara,

1 रससिद्धान्त की शास्त्रीय समीक्षा–पृष्ठ 12

however, holds that this *Camatkara* is different from *Rasa* experience and comes into being when *Rasa* experience ends .—

"The *Camatkara* that we see in such cases comes into being after *Rasa* experience and is the result of the proficiency of the poet and the actor as regards the representation of the true nature of objects This *Camatkara* which is of delightful nature deludes the wise into taking painful *Karuna* etc as pleasurable ones "

—*Natyadarpana*

From this it appears that Natyadarpanakara accepts two experiences One of these is prior which is painful and the other is posterior which is pleasurable

Here we reply —Let it be so But what is the basis for regarding the prior experience as primary ? In our opinion it is the pleasurable experience that is primary and this is what we call as poetic experience It is, however, wrong to argue that we are deluded by *Camatkara* and take as pleasurable what is, in fact, painful, because such a delusion does not hold good in this case

Discussion regarding association of other experiences with RASA

Other experiences also become associated with *Rasa* and merge into it So it is *Rasa* experience alone that persists ॥

Though in the ultimate analysis *Rasa* experience which is in nature of an experience of truth culminates in a single experience, it appears to include other experiences also that become associated with it. As has already been discussed emotions in *Rasa* experience become associated with subtlety as regards truth These emotions are mainly of two kinds–harsh and tender In the former the *Citta* gets excited, while in the latter it melts In these emotions the nerve system also becomes strained or relaxed in view of the above two states of mind These two states of the nerve system result from emotions on the one hand and from the pronunciation of letters on the other hand As such the letters that result in giving rise to a state which is favourable to a particular emotion have got some charm in their pronunciation This charm becomes associated with the emotion According to Gunavadins this is a case of *Sabdagunas*, while according to *Alankaravadins* this is a case of *Sabdalankaras*. In the statement "The association of word and meaning constitutes poetry" the word not only connotes a sense but also assists it by way of pronunciation It is this assistance which is known as *Sabdalanankara* or *Sabdaguna*. So it has its own contribution in *Rasa* experience

The subtlety of truth which we see in *Rasa* experience often appears in the form of similarity, corroboration, mention of the

cause, contradiction etc So these elements also assist *Rasa* experience Similarity assists *Rasa* in the following mannar —In the course of *Rasa* beauty relating to face is the subject matter of poetry Here beauty is not beauty in general but beauty in particular This particularity, however, is the subtlety pertaining to it In order to give expression to this particularity lotus, moon etc are used as *Upamanas* For example—the face is like the lotus, the face is like the moon etc The following well known verse of Kalidasa brings out clearly as to how similarity assists *Rasas* by way of giving expression to subtlety regarding truth —

सञ्चारिणी दीपशिखेव रात्रौ य य व्यतीयाय पतिंवरा सा ।
नरेन्द्रमार्गाट्ट इव प्रपेदे विवर्णभाव स स भूमिपाल ॥

—*Raghuvamsha*

Here Indumati who was seeking for husband has been compared to the moving light of the lamp and each king has been compared to a palace on the highway Slimness, lusture, movement etc are the attributes of Indumati and hugeness, dismay etc are the attributes of the king here This similarity gives expression not only to these attributes but also to the subtlety pertaining to these This, however, enhances the beauty

The manner in which corroboration etc give expression to subtlety regarding truth has already been discussed by me in my work entitled 'Kavyasatyaloka' So it need not be discussed here These elements of similarity etc come under *ArthalanKaras* So these *ArthalanKaras* also assist *Rasa*

Fourth Udyota

Critical examination of RASAS like SRNGARA etc.

Experience of truth in the form of *Vira Rasa*

Life is nothing but activity and this activity results from courage So the emotion of courage is supreme The whole world rests on this emotion [31]

This pervades the whole world This pervades one and all So this permanent emotion is supreme *Vira Rasa* proceeds from this emotion [illegible]

It has already been stated that the permanent emotion of *Vira Rasa* is courage This courage subsists in both the individual and the society So *Vira Rasa* which is related to the above emotion has some speciality from other *Rasas* Moreover, though courage is an innate emotion, it has some incentives also Among these incentives the elements such as life force (*Prana*), *Dharma* and nation (*Rastra*) are worth mentioning Other elements can, however, be included in the above elements According to these elements this *Rasa* is threefold–*Pranavira*, *Dharmavira* and *Rastravira* The courage deriving its inspiration from life force has economic world as its field So *Pranavira* can be termed as *Arthavira* also

Courage finds expression in many ways such as labour, struggle and war In case where there is no resistance courage

expresses itself in the form of labour or endeavour But in case resistance exists it expresses itself in the form of struggle and war From the point of view of society this struggle and war come under revolution In all such cases we have *Vira Rasa* and it is in the *nature of an experience of truth*

Labour existing in courage is of two kinds-physical and mental In physical labour courage is explicit So it has some *speciality* *Further, in cases where courage becomes subordinate* to some other emotion it ceases to be a case of *Vira Rasa* For example, in *Srngara* etc there may be an element of courage but prominence goes to *Rati* etc So these are the cases of *Srngara* etc

In Sanskrit literature we often come across *Vira Rasa* In Ramayana and Mahabharat it has a significant position In Kalidasa also it is this Rasa which finds expression in the description of the service of cow rendered by Dilipa and the description of the penance practised by Parvati

Experience of truth in the form *Karuna Rasa*—

The destruction of the desired object gives rise to sorrow This sorrow has its access everywhere Here courage disappears and *Karuna* makes its appearance [26]

It has already been stated that the permanent emotion of *Karuna Rasa* is sorrow. Sorrow subsists in both the individual and the society. It is of two kinds—one resulting from the destruction of the desired and the other resulting from the happening of the undesired Though the happening of the undesired generally includes in itself the destruction of the desired also, it is termed happening of the undesired where such ■ happening appears obvious and it is termed as destruction of desired where such a destruction appears obvious *Destruction of the desired results in disappointment* So there is loss of courage in sorrow The desired is mainly threefold—

money, religion and individual - The undesired is also threefold—worry, disease and death

Experience of truth in the form of *Raudra Rasa*—

Evil gives rise to anger This anger gains strength at the level of the society It is the root cause of struggle *Raudra* proceeds from this[37]

The permanent emotion of *Raudra* Rasa is anger It exists in both the individual and the society It results from the happening of the undesired The undesired is of many kinds—relating to money, relating to religion and relating to nation etc The undesired relating to money is seen particularly in the labourers It is the work of the rich class and is in the form of economic exploitation. So the labour class has a feeling of resentment towards the rich This resentment induces the above class to act So it is natural for the rich to apprehend trouble from the labour and consequently to show resentment towards it Thus this resentment results in class struggle

Experience of truth in the form of *Srngara Rasa*—

Woman is a great attraction So love towards her is natural Here heart finds a solace *Srngara* proceeds from it[38]

The permanent emotion of *Srngara Rasa* is love towards a woman Among the emotions relating to attraction it occupies a supreme position Just as it exists in the proximity of the object of attraction, so it can exist in the separation of that object also Thus it is of two kinds Consequently *Srngara Rasa* becomes twofold-*Srngara* in union and *Srngara* in separation The permanent emotion of love passes through many subtle stages in life So the above divisions can be further subdivided in many ways The love relating to *Srngara* is a unifying factor So it gives rise to groups in the form of families in society Moreover, our heart finds a solace in this emotion So it acts as a relief in the struggle prevailing in

society Further, this emotion is not opposed to courage and action So it is likely to assist the social struggle aslo

Experience of truth in the form of *Vatsalya Rasa*—

The children are innocent by nature So there is a feeling of oneness towards them This gives rise to *Vatsalata* and *Vatsalya* appears [39]

It brings about coherence in the world and gives rise to family life Our heart finds [redacted] solace here We cannot reject this element [40]

It has already been stated that the permanent emotion of *Vatsalya Rasa* is affection The object of this emotion is a child A child is known for his innocence and simplicity So we have a feeling of oneness in the form of affection towards him Sometimes this feeling becomes associated with the feeling of oneness resulting from blood relation also It makes affection all the more intense This is what we find in the case of affection towards son etc

Like *Srngara* this *Rasa* also [redacted] of two kinds—*Vatsalya* in union and *Vatsalya* in separation It can further be subdivided in many ways

The emotion of affection is a unifying factor So it gives rise to groups in the form of families in society Moreover, our heart finds a solace in this emotion So it acts as a relief in the struggle prevailing in society Further, this emotion is not opposed to courage and action So it is likely to assist the social struggle also.

Experience of truth in the form of *Hasya Rasa*—

Deformity gives rise to laughter It has a great attraction Our heart finds satisfaction here *Hasya* proceeds from it [41]

The permanent emotion of *Hasya Rasa* is laughter It has been already stated that it results from seeing some deformity In this deformity attraction towards the object does not come to an end, but the intensity of inclination towards the object simply decreases So this deformity is a sort of impropriety In imitation also cases of slight impropriety come under *Hasya* In *Hasya Rasa* impropriety does not appear as a defect of *Rasa* So *Hasya Rasa* is different from *Rasabhasa*

In *Hasya Rasa* physical expressions are explicit So it is regarded to have six divisions like smile etc according to the above expressions In these divisions internal nature also becomes associated But it does not seem to be proper to differentiate this nature as good, bad etc

In laughter relating to *Hasva Rasa Citta* feels pleasure So this element acts as a relief in the social struggle Moreover, this element is not opposed to courage and action So it is likely to assist the above struggle also

Experience of truth in the form of *Bibhatsa Rasa*—

Distraction gives rise to aversion Here the mind turns away from the object and courage slows down *Bibhatsa* proceeds from it[42]

It has been already stated that the permanent emotion of *Bibhatsa* is aversion In aversion one becomes disinclined from the object of aversion Bharata etc have recognised three divisions of this *Rasa* according to the divisions of aversion These are as follows —Exciting, repulsive and pure Here the emotion relating to the last division is not different from indifference So it is proper to include it in indifference

Experience of truth in the form of *Bhayanaka Rasa*

Distraction gives rise to fear Here courage is obstructed and mind becomes overpowered *Bhayanaka* proceeds from it[43]

The permanent emotion of *Bhāyanaka Rasa* is fear Here consciousness is overpowered by the object So the course of courage is interrupted But this interruption is temporary So with its removal courage again finds its course

Experience of truth in the form of *Adbhuta Rasa*

Here the object is otherworldly The permanent emotion is wonder The mind comes to a standstill *Adbhuta Rasa* appers here [44]

The permanent emotion of *Adbhuta Rasa* is wonder Here the consciousness is unable in its reactions of attraction etc and as such comes to a standstill The reason for this is the otherworldly nature of the object Such other-worldly nature is rare in the world so it produces wonder Moreover, otherworldly elements in poetry are often symbolic So their otherworldly character is removed In that way Further, even this otherworldly character often derives its strength from the beliefs of the people So it can be termed, in fact, worldly in that sense

Discussion as to whether *Santa* is a *Rasa* or not

The emotion of love is natural and exists in the hearts of all, while *Sama* is attained through practice and exists in the hearts of the *Yogins* [45]

In *Sama* the object is other worldly and is generalised by its very nature The difference being, thus, obvious *Santa* certainly differs from other *Rasas* [46]

In order to discuss as to whether *Santa* is a *Rasa* or not, it is necessary as to whether the elements constituting *Rasa* are applicable in this case or not So we take up the discussion of the elements of *Rasa* The main elements that constitute *Rasa* are as follows :—

(1) The permanent emotion of *Rasa* is at the normal level of consciousness So it is accessible to all the *Sahrdayas*.

(2) The permanent emotion is related to worldly objects

(3) Generalisation

Sama which is the permanent emotion of *Santa* is attained through sustained efforts So it is not accessible to all the *Sahrdayas* It may be argued that it is accessible to those who are calm and quiet by nature Here we reply that such people are rare Others who do not possess such a nature can attain it only through sustained efforts That is why people have been advised a course of detachment and practice in this respect

In may further be argued that people in general also have *Sama* to some extent Even Bharata supports it by saying that it is seen somewhere Here we reply that this kind of *Sama* which has been slightly touched upon can prove its existence in poetry only as an emotion and not as a Rasa A question further arises that in *Sama* indifference also is present So which emotion is to be accepted in such a case. Here we reply that in *Sama* indifference also is often present and in indifference *Sama* is often present So with both the emotions occurring simultaneously we shall have to adopt the principle that the name goes to the principle one and as such shall accept the emotion that is prominent there It will be improper here to argue that in the light of the statement "स्व स्व निमित्तमासाद्य शान्ताद्भाव प्रवर्तते" the state of tranquility is a basic one and as such *Santa* Rasa occupies a prominent place, because this state of tranquility is different from the permanent emotion existing in the form of *Vasana*

The objects of *Sama* are *Atman* etc and these are internal and otherworldly. It may be argued that here, too it is the worldly objects that appear initially and we have a feeling of indifference towards them Here we reply that this indifference is inspired by *Sama* which rests upon *Atman* The advocates of *Santa Rasa* may argue that this sort of division of objects into worldly and otherworldly ones is unjustified. So it is not proper to keep *Santa* as distinct from other *Rasas* Here we reply that it is

the otherworldly nature of *Rasa* experience that makes you distinguish it from the worldly experience If this otherworldly nature is of no consequence, let *Rasa* experience be included in the worldly experience It will, however, be improper to hold that it is the otherworldly character relating to experience that is important and not the one relating to objects

Moreover, the form of experience includes in itself the form of the object also that gives rise to this experience So the experience should be regarded as coloured by the form of the object If in determining the form of experience we were to ignore this colouring that results from the form of the object, *Rasa* experience will become otherworldly as the spiritual experience is and as such will come to be included in the latter

In *Rasas* like *Srngara* etc, Sita etc are particular individuals. So their Sitahood etc are removed and they appear as woman in general etc In *Santa Rasa* this is not possible in the case of *Atman* etc So these cannot be generalised In the absence of their generalisation, आश्रय also cannot be generalised It may be argued that आश्रय in the form of an individual is taken as a sage etc So the generalisation is there Here we reply that the generalisation relating to *Vibhavas* alone is the cause of the generalisation relating to आश्रय So in the absene of generalisation relating to *Vibhavas* appearance of आश्रय as sage etc cannot be regarded as a case of generalisation Here *Sahrdaya* has *Sama* *Sama*, however, is the absence of attachment and hatred So the sense of ego which is related to attachment and hatred also disappears here It is only when one has ego, that there can be the possibility of the adherence or avoidance of a particular relationship *Sama* which is free from this ego has generalisation as its integral part. In the circumstances generalisation as we find in *Rasa* is absent here

Thus *Santa* comes under spiritual experience and not under poetic experience

Discussion as to whether *Bhakti* is a *Rasa* or not

Love in *Bhakti* is otherworldly It exists in the hearts of the devotees The object also is otherworldly here and is generalised by its very nature[47]

It is a great *Sadhana* Our heart finds a solace here The difference being, thus, obvious, *Bhakti* certainly differs from other *Rasas*[48]

Love towards gods etc which is the permanent emotion of *Bhakti* is attained through sustainted efforts So it is not accessible to all the *Sahrdayas* It may be argued that it is accessible to devotees of God. Here we reply that such devotees are rare Others, however, can attain it only through sustained efforts That is why people have been advised a course of detachment and practice in this respect

It is true that people in general also have *Bhakti* to some extent, but this sort of *Bhakti* which is slightly touched upon can prove its existence in poetry only as an emotion and not as a Rasa

The objects of Bhakti are gods etc and these are internal and otherworldly It may be argued that this sort of division of objects into worldly and otherworldly ones is of no consequence for determining *Rasa* Here we reply that it is the otherworldly nature of *Rasa* experience that makes you distinguish it from the worldly experience If this otherworldly nature is of no consequence, let *Rasa* experience be included in the worldly experience It will, however, be improper to hold that it is the otherworldly character relating to experience that is important and not the one relating to objects

Moreover, the form of experience includes in itself the form of the object also that gives rise to this experience So the experience should be regarded as coloured by the form of the object. If in determining the form of experience we were to ignore this colouring that results from the form of the object, *Rasa* experience will

become otherworldly as the spiritual experience is and as such will come to be included in the latter

In *Rasa* like *Srngara* etc, Sita etc are particular individuals So their Sitahood etc. are removed and they appear as woman in general etc In *Bhakti Rasa* this is not possible in the case of gods etc So these cannot be generalised In the absence of their generalisation, आश्रय also cannot be generalised It may be argued that आश्रय in the form of an individual is taken as a devotee So the generalisation is there Here we reply that the generalisation relating to *Vibhavas* alone is the cause of the generalisation relating to आश्रय So in the absence of generalisation relating to *Vibhavas*, appearance of आश्रय as a devotee etc cannot be regarded as a case of generalisation. Here *Sahrdaya* has devotion Devotion, however, is the absence of attachment and hatred So the sense of ego which is related to attachment and hatred also disappears here It is only when one has ego that there can be the possibility of the adherence or avoidance of a particular relationship Devotion which is free from ego has generalisation as its integral part In the circumstances generalisation as we find in *Rasa* is absent here

Thus *Bhakti* comes under spiritual experience and not under poetic experience Moreover, in his statement 'भगवान् परमानन्दस्वरूप स्वयमेव हि । मनोगतस्तदाकारो रसतामेति पुष्कलम्' Shri Madhusudan Sarasuati has accepted that *Bhakti* is nothing but spiritual experience

Alankarikas have recognised many kinds of *Bhakti*, such as *Madhura* etc Here other emotions are also associated In *Madhura Bhakti* it is the emotion of love that is associated When this emotion is otherworldly and culminates into *Bhakti*, it is *Bhakti* which is ultimately realised In case this emotion is worldly, there is a touch of *Srngara* also In other forms of *Bhakti* like *Sakhya*, *Dasya*, *Vatsalya* etc, if *Sakhya* etc. culminate into *Bhakti*, it is *Bhakti* that is ultimately realised Otherwise realisation of the emotions of *Sakhya* etc should also be accepted there

Fifth Udyota

Critical examination of the defects of RASA

In *Rasa* there is truth everywhere and this truth has subtlety This brings about relish of *Rasa* The reverse, however, results in defect.

Experience of truth requires two elements—truth and subtlety as regards truth So the same are needed for *Rasa* experience also In the circumstances if both these elements or any one of them is absent, it becomes a case of defect in *Rasa* It is mainly of four kinds—appearance of untruth, grossness relating to truth, falling somewhat short of subtlety regarding truth and lack of clarity Appearance of untruth is again of two kinks—lack of possibility and association of doubt So far as the defect in the nature of lack of possibility is concerned. it takes into considera-tion the characters as well This is so because in poetry the delineation of behaviour etc is with reference to particular characters If, however, a particular behaviour appears likely with reference to a particular character, it is not a case of the above defect Take for example the case of crossing of ocean etc This is not impossible for Rama etc So such a description cannot be regarded as having the above defect

In the same way if a particular behaviour seems likely in a particular place and time, the above defect does not appear This applies in the case of the description of five husbands with refer-

ence to Draupadi. Where, however, the description in hand continues to appear unlikely inspite of the consideration of characters, place and time, the above defect remains intact. Description of courage with reference to a coward, description of anger of the disciple towards the preceptor and description of love pertaining to ordinary people with reference to superiors and gods come under this category In the circumstances the defect named "reversal of characters" as mentioned by *Alankarikas* can be included in the above defect

Grossness relating to truth -Generalisation requires subtlety regarding truth So in case of grossness regarding truth generalisation cannot come into being So it is evident that it is a case of defect Abhinava has enumerated an impediment in *Rasa* experience, namely "स्वगतत्वनियमेन परगतत्वनियमेन च देशकालविशेषावेशेन" Here subtlety is lacking So generalisation cannot take place in this case As such it comes under the above mentioned defect Moreover, the impediment in *Rasa*, namely 'निजसुखादिविवशीभाव' which Abhinava has enumerated can be removed by taking recourse to subtlety regarding truth So this also can be included in the above defect

Falling somewhat short of subtlety regarding truth — Love relating to animals and birds lack in subtlety as compared to love relating to man and woman So it is a case of this defect So far as the description of fear relating to animals and birds is concerned, it does not lack in subtlety So it is not a case of this defect Love where many lovers form its object and love which is not mutually *reciprocated* suffer from the lack of subtlety So these come under the above defect Same is, however, the case when accessories, *Rasa* and permanent emotions are mentioned by name.

Lack of clarity :—In poetry description of truth needs, besides subtlety, clarity also So in case it is lacking in this respect it is a case of the defect named lack of clarity